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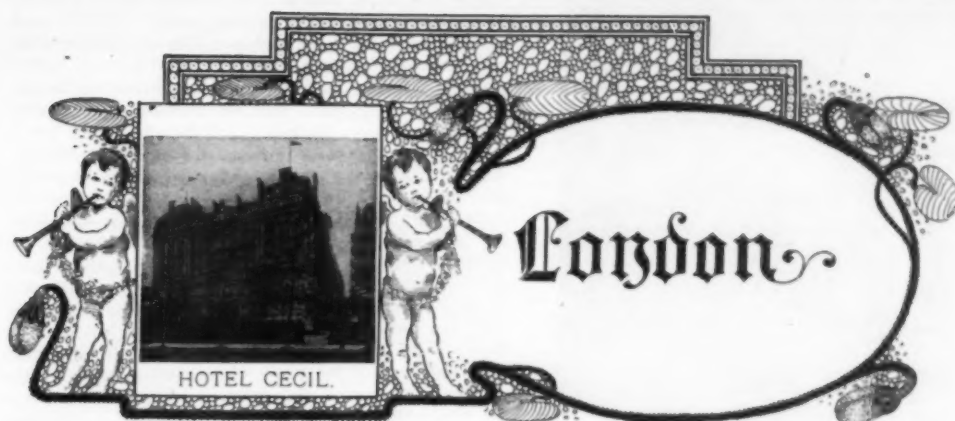
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HOTEL CECIL, LONDON.

JANUARY 3, 1906.

ONE is tempted to believe that orchestral concerts in London might be profitably continued all the year round without a break, judging by the rush that was made for the Queen's Hall Orchestra New Year's Day concert. When I arrived at the hall (before the concert began) the attendants were shouting, "Only one seven-and-six-penny seat left," and I saw hundreds subsequently leave the hall in disappointment at not being able to purchase seats. Yet it is not three weeks ago since the orchestral concerts of the autumn season ended!

The program was of a "Promenade" type, containing only familiar items, so that Mr. Wood and his men devoted themselves to refinement of playing, the result being some wonderful work during the afternoon.

Perhaps the item which impressed me most was the playing of Wilhelmj's familiar arrangement (for orchestra) of the Bach aria for the G string. For sheer loveliness of string tone I have never heard anything to beat it. The "Trauermarsch," from "Götterdämmerung," Schubert's "Unfinished" symphony, and the "Entrance of the Gods into Walhalla" all served for fine displays of virtuosity on the part of the orchestra, and Mr. Wood's conducting was full of the magnetic charm it always possesses.

Some two weeks ago I announced (exclusively in THE MUSICAL COURIER) that Grieg was to pay us a visit this season and would appear at a Queen's Hall Orchestra concert. The date of the latter has now been fixed as May 17, when the composer will conduct a program of his own orchestral works. On May 24 he will appear as pianist in a concert of chamber music, which will also be entirely devoted to his own compositions, and which will also be held in Queen's Hall. Madame Grieg will accompany her husband on the visit.

The Philharmonic Society has issued its prospectus for the forthcoming season. The list of soloists is somewhat disappointing, but I am glad to see that Richard Buhlig figures among the pianists. That he deserves the honor none of those who heard his fine playing last autumn will deny. The other solo pianists will be York Bowen, Teresa Carreño, Dohnanyi, Pugno and Sauer. The violinists are Mischa Elman and Marie Hall, and the singers Andrew Black, Marie Brema, Clara Butt, Franz Naval, Kennerly Rumford and Cicely Gleeson-White.

There will be seven concerts this year: February 27, March 15, April 5, May 2, May 17, May 31 and June 14.

Rumors as to the early demolition of Covent Garden Theatre have appeared with unfailing regularity for some years past. I learn, however, (from an authoritative source) that the matter is being actively debated just now. After the last season, the Duke of Bedford (the ground landlord) made a suggestion to the Opera Syndicate for a surrender of their present lease. The financial terms proposed were not quite satisfactory to the syndicate, who, in reply, suggested the amount for which they were willing to give up their lease. They are at present waiting for a reply from the noble Duke, and, if satisfactory terms could be arranged, they would certainly be willing to quit Covent Garden.

The Sheffield operatic festival, inaugurated by Charles Manners at the Northern city last year, bids fair to become an annual fixture. This year nine operas will be given, from February 26 to March 3. The week will begin with "Siegfried," and is to be followed on succeeding evenings by "Carmen," "Eugene Onegin," "The Flying Dutchman," "Tristan and Isolde," and "Lohengrin." On Thursday afternoon the bill will consist of a new opera entitled "Grey

Steel," by Nicholas Gatty, with "Philemon et Baucis," and at a Saturday matinee will be performed "The Marriage of Figaro." Nicholas Gatty, who had a work performed at the recent Sheffield Festival, is a young Yorkshire musician. The libretto of his opera, "Grey Steel," has been written by his brother, Richard Gatty, who is lecturer in English at Prague University. It is founded on part of an Icelandic saga entitled "Gjafi, the Soursop."

The Joachim Quartet will return to London in April, and will give seven concerts at Bechstein Hall on April 25, 26, 28, 30 and May 3, 7 and 12. On April 28 and May 12 they will have the assistance of Herr Mühlfeld (the well known Meiningen clarinetist) and other wood wind players for the purpose of giving some of the larger chamber music compositions.

I notice when the Quartet were over here a month or so ago, one or two critics had the courage to speak openly of the bad intonation of the players. But they could do nothing against the Joachim idolaters, who cannot see that their idol is making himself ridiculous by playing in public so long after his physical powers have deserted him.

Maud Macarthy will give three violin recitals at Queen's Hall on February 1, 13 and 27.

Katie Parker, a new violinist, will make her debut with the Queen's Hall Orchestra on February 20.

Marie Hall will give a recital at Queen's Hall on April 7.

A Bach festival will be held at Queen's Hall on April 2 and 4.

Piano recitals will be given by Mme. Kinuk, at Steinway Hall, on February 7; by Kathleen Chabot, at Aeolian Hall, on February 19, and by Norah Drewett, at Bechstein Hall, on February 23. Cello recitals will be given by Herman Sandby, at Bechstein Hall, on February 16, and by Ethel Nettleship, at the same hall, on March 13.

Muriel Foster has been ordered to take a complete rest for some months. The singer is in delicate health, consequent upon an attack of influenza, and her engagements in Germany and part of her American tour have been canceled. Miss Foster, however, hopes to appear at the Cincinnati festival in May.

Today week will see the London Symphony Orchestra and the Leeds Chorus in Paris giving the first of their two concerts at the Châtelet Theatre. The singers, whose expenses are being partly paid by a subscription fund of £1,000 (\$5,000) (raised in Leeds), will travel direct from their city to Paris, the orchestra going from London. There will be a rehearsal in the morning at the theatre. The return journey to England has been arranged for Friday evening. Some seventy friends of the musicians, including the mayor of Leeds, are going over to the French capital for the occasion.

A rather amusing incident happened recently, as a result of a lecture, delivered just before Christmas, on Strauss' "Salomé." The lecturer was Alfred Kalisch, one of the few English journalists who went to Dresden for the production of the opera. Subsequently a letter appeared in the Globe criticising certain of the lecturer's remarks, and the writer of the letter quoted, as supporting him, certain passages from the Times' article on "Salomé." Well, it so happened that the writer of the said Times' article was none other than Mr. Kalisch himself!

Conductors ought to feel amused at the views of their profession expressed by an alderman of Harrogate (Yorkshire). A few days ago there came up for the considera-

tion of the town council a recommendation for reappointing the Kursaal conductor at £12 (\$60) a week. The aforesaid alderman protested vigorously against paying a man this sum, "just for taking a piece of rod and moving it about." He thought that £5 (\$25) would be more than enough. His speech so moved the council that they decided not to reappoint the conductor at that salary.

The Stock Exchange Orchestral Society will give a concert at Queen's Hall on January 18.

A clergyman-composer has just made his appearance in London. He is the Rev. S. Houston Collison, and he figures as part composer of a Christmas play, "Noah's Ark," which has just been produced at the Waldorf Theatre. The reverend gentleman is a Mus. Doc. of Dublin and has composed a good deal of serious music, which, however, has not prevented him from writing some pretty and original light music. One wonders whether Mr. Collison will go on with theatre work. From the Waldorf to the Gaiety is only a step, but perhaps his bishop might then take a step.

OMAHA.

OMAHA, January 10, 1906.

The Christmas season is always such a rushing commercial time in Omaha that concert patronage is not of the most enthusiastic kind. Nevertheless, Harold Bauer was listened to by a very good audience at the Lyric Theatre, and he received enthusiastic comment of approval from each of the local critics. His technical equipment was especially well spoken of. Mr. Bauer made his first appearance on this occasion.

Locally there was another concert of interest, because the participants were Mrs. Gale, soprano, a temporary resident here (she has now returned to Denver); Fred G. Ellis, a new baritone; Joseph Gahn, pianist; Hans Albert, violinist, and Mrs. Joseph Gahn, harpist. The concert was ventured by Mr. Delamatre, who is a budding impresario. Although it was given in Christmas week there was a very fair attendance at the Boyd. Mrs. Gahn was perhaps the most interesting feature of the program, and this is said without any reflection whatever on the others, but because Mrs. Gahn has a host of friends, she plays the harp beautifully (being, for one thing, always tuned exactly up), and she has never been heard here before in public. Mrs. Gale sang very pleasingly in a soprano voice of good quality and compass. Mr. Ellis has a beautiful voice and sings well. Mr. Gahn and Mr. Albert came here together years ago, and it was a great pleasure to many people to hear them once more on the same program, for Mr. Albert does not live in Omaha any longer. He is said to be considering the return to work in this place.

Ben Stanley and his choir have been placed in charge of the music at Trinity Cathedral for the time being. Mr. Graham has returned to Trinity Methodist Church as its choirmaster, which position he filled with credit some years ago.

An amateur production of the ever popular "Chimes of Normandy" was very decently given at the Boyd recently by a cast and chorus under Mr. Kinross. Some very clever work was done, and the chorus was fresh and vigorous and not at all stiff as a rule. Some unusually good work was offered by a couple of the principals, and was most heartily appreciated by the audiences, which filled the largest theatre in town.

We have in store now Damrosch at the Auditorium; we are in hope of hearing Madame Calvé once more; Francis Rogers sings for us next Monday night, the third of the Chase concerts.

I called last Thursday upon your correspondent in Chicago, but he happened to be out at the time. I met Mr. Reed, however, and with him we went down to Mr. Wessel's, who very kindly let us hear the rehearsal of the Theodore Thomas Orchestra under Mr. Stock's direction, and among other delightful bits of work we were especially interested in the rehearsal of the new Stock orchestration of a male choir manuscript entrusted to Mr. Stock by Cosima Wagner, entitled "On the Grave of Weber," an early composition of the great Richard. Mr. Stock has arranged it for wind instruments, harps and kettledrums. It was very interesting.

A letter recently received by a friend of Mary Munchhoff, Berlin, says: "Tell Mr. Kelly I am so glad he gives us some Omaha news in THE COURIER."

THOMAS J. KELLY.



LUITPOLD STR. 24, BERLIN, W.
DECEMBER 20, 1905.

HERMANN FERNOW, successor to the late Hermann Wolff, and present head of the Wolff Musical Bureau, will celebrate on January 7 the twenty-fifth anniversary of his entrance into the firm. Fernow became associated with Wolff from the very start of the undertaking, and he was at all times his right hand man and confidant. In fact, he was scarcely less instrumental in building up the great institution than the Wolff Musical Bureau is today than was the founder himself. All the detail work especially was left to Fernow, and during these twenty-five years of association with great artists and of relations with the leading concert societies, he has acquired an acquaintance with artists and a knowledge of musical conditions not only in Germany, but over all the continent, such as probably is possessed by no other man in Europe. Gifted with an extraordinary memory, his long experience in the musical world has made him a walking encyclopedia of that branch of knowledge, and particularly regarding the business aspects of the musical art.

When Mr. Fernow entered the arena, the musical life of Berlin was in its infancy. He has lived and wrought through the entire enormous musical development of the city, and it is not saying too much when I state that present conditions here in the concert line have, to a large extent, been created by his firm, the Wolff Musical Bureau. The great Philharmonic concerts, today the leading symphony concerts of Germany, were founded and are still owned and controlled by the Wolff institution. The Philharmonic Orchestra itself was made possible, as a permanent organization, only because of the enormous amount of business accruing to it from the Wolff Bureau. Commercially, the beginnings of the institution were small, but artistically they were of the greatest importance. The first two artists to be managed by Hermann Wolff were Anton Rubinstein and Hans von Bulow. Shortly afterwards Joachim and Pablo de Sarasate put their affairs into his hands. The business of the institution grew rapidly, and today practically all of the successful concert artists are launched in Berlin by the concert direction of Hermann Wolff. The books of the firm show it to be doing business with nearly 500 artists, and among them are people like d'Albert, Godowsky, Rosenthal, Busoni, Mark Hambourg, Reisenauer, Carreno, Stavenhagen, Ansoerge, Ysaye, Thihaud, Kreisler, Halir, Petschnikoff, Lula Mysz-Gmeiner, Antonia Dolores,

Therese Behr, Ludwig Willmer, Raimund von Zur-Mühlen, and a long list of other celebrities.

Every great undertaking has its drawbacks, and along with the many brilliant talents that the Wolff Bureau has brought into the lime light of publicity has come of late years a host of mediocrities to try their fortunes in concert giving in the German capital. The direction of Wolff, however, is not in any sense responsible for this state of affairs. The little artists are lured on by the success of the big ones, and until they try for themselves they cannot be convinced that they will not have the same distinguished successes. The mediocrities make the mistake of thinking that if they give a concert here and get some fairly good press notices, through the Wolff Bureau, they will immediately secure good paying engagements. Now wherever there is one good paying engagement there are twenty mediocre artists. The leading concert societies will have naught of mediocrity. They insist on having the best; they must do so in order to draw the general public. To be sure, concert societies are forming all the time, but for every one at least a dozen new artists show up. In the German concert field there is absolutely no hope for any but artists of the first rank.

Mr. Fernow's jubilee will be commemorated on January 7 by a reception given in his honor at the Künstlerhaus, an affair to which the leading musical literary and critical lights of Berlin have been invited.

December 23 was the eightieth anniversary of the first Berlin performance of Carl Maria von Weber's romantic opera "Euryanthe." More than two years before, on October 25, 1823, the premiere of opera, which the composer himself dubbed his "Schmerzenseich," took place at the Gärtnerthor Theatre in Vienna. Henrietta Sonntag, then seventeen years old, sang the title role. But what a change had taken place in Weber himself during this time! Although already ill, the celebrated composer of the "Freischütz" had gone to the Austrian capital for the rehearsals of his "Euryanthe" full of life and hope. This optimism of his, moreover, was borne out by the brilliant reception given him in "Merry Vienna," and especially by the "Ludiamshöhe," a jovial society in which the entire artistic world of Vienna was represented. Under the name of "Agathus der Zieltreffer," Webber himself was elected to member-

ship in this society, and as unique among the Ludlamites, he was further called "Edlen von Samiel." The welcome which meant more to the composer than all the other honors combined, however, came to him from one man—Beethoven. With "Da bist du, du Kerl, du bist ein Teufelskerl, grüss dich Gott," was he greeted by the mighty Ludwig.

The Weber that came to Berlin two years later to conduct his "Euryanthe" was another man; on his brow was the seal of death. At this first "Euryanthe" production eighty years ago, Weber wielded the baton in Berlin for the last time. The composer had always been held in extreme reverence by the inhabitants of Berlin, and this feeling was again given expression at the "Euryanthe" performance. Not so auspicious was the master's subsequent stay, however, for a severe fever held him bedridden in Berlin until December 2. Count Carl von Brühl, at that time intendant of the Royal Opera, and a man of high-minded and generous disposition, in view of the fact that the "Freischütz," with ninety-six performances had brought in a profit of 50,000 thalers (a financial success hitherto unparalleled), wished to make Weber a gift of 800 thalers. He therefore presented the case to Prince Wittgenstein, the intermediary between him and the King, in the most emphatic manner, saying that propriety demanded that the first of living German composers should receive no less an honorary than those of foreign blood. On the order which approved the payment of the money, Prince Wittgenstein wrote the following remarkable observation:

"Not on account of propriety do I fulfill your wish and pay Carl Maria von Weber the 800 thalers, but simply to do your highness a favor. The first propriety, which takes precedence of all other proprieties, lies in promptly executing the orders of His Majesty, and they are to the effect that we should not make debts. In this way propriety is often violated, and to a much more notable degree than it would be if we did not come to Weber with open hand. Order, and exact obedience to His Majesty's bequests, are in my opinion the correct propriety."

Count Brühl took the money, and with tears in his eyes handed it over to Weber, bedridden with the fever. The master never again saw Berlin, for he died a few months later in London, on June 5, 1826.

During Christmas week the tide of concerts was at low ebb, but on January 1 the flood will set in again fuller than ever.

Alexander Sebalb appeared at Beethoven Hall on Thursday, accompanied by the Philharmonic Orchestra, under the direction of George Schumann. Sebalb is Halir's successor as first concertmeister of the Royal Orchestra. He attracted attention here two years ago by giving a series of concerts, the programs of which consisted wholly of works by Bach and Paganini for the violin alone. This was the first time, I believe, that such a thing had been attempted. Sebalb generally does something out of the ordinary. The first time that I heard him, some eight years ago at the Singakademie, he played the Paganini moto perpetuo in octaves.

On Thursday evening Sebalb rendered one great musical composition, and one great virtuoso piece, the former being the Brahms concerto, and the latter the tremendously difficult Wieniawski first concerto in F sharp minor. That Sebalb is a good musician he revealed in his interpretation of the Brahms concerto, which he gave with broad, healthy conception, with big tone and commanding technique. Sebalb does not go in for the sweet, perfumed playing beloved of the matinee girl. His style is rugged and manly. His left hand is stupendous. In the Wieniawski concerto, which contains some of the most difficult passages ever penned for the violin, his dexterity in all kinds of technique, and quite especially in thirds, sixths and octaves was astounding.

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ing. The work itself is of little musical value, and it is not without good reason that it is so seldom heard. Au fond Sebald is a serious artist, and his manner of playing is on the whole better adapted to works of Bach and Brahms than to showy compositions of the virtuoso school. Such pieces require more brilliance and dash than he possesses. In some respects Sebald suggests Wilhelmj. He scored a big success, and played as encores Bach and Paganini.

Felix Berber and Bernhard Stavenhagen gave an evening of sonatas at the Singakademie on Wednesday. I did not attend, but I am told that they played to empty benches. In Germany Christmas, just like Easter and Whitsuntide, is celebrated with three consecutive holidays, and Wednesday was the third. The Berlin theatres are always crowded on holidays, but the public will have naught of concerts at such times. Sonata evenings are bosome things anyhow, and thus the empty hall is easily accounted for. The two eminent artists played the Bach E major and the Beethoven E flat major sonatas, and a new one in D minor by A. Beer-Walbrunn. The new sonata is said to be of some interest thematically, but crude in workmanship.

Geraldine Farrar scored a pronounced success as Elizabeth in "Tannhäuser" last week, this being her first attempt in a youthful dramatic role.

A concert which Erika Besserer, violinist, gave at the Singakademie on Friday, with the assistance of the Philharmonic Orchestra, was also poorly attended. The young lady played the chaconne and the D minor concertos by Bruch and Wieniawski. Fraulein Besserer is an artist of solid attainments. She has a fairly good technique, a full tone, and she revealed musical intelligence. Her performance of the chaconne was praiseworthy.

Between the instrumental numbers Ludwig Hess sang several lyrics for tenor with orchestra accompaniment, by Siegmund von Haussager and Eduard Behm. Vocally Hess, though still a young man, is but a shadow of his former self. He is a good, sincere artist, and he reveals fine ideas about interpretation and delivery; but he has so little sensuous charm of tone production that it can hardly be considered a pleasure to listen to him.

Song recitals by Lilli Lehmann and Ludwig Wüllner attracted large audiences, as usual. Two of Lehmann's pupils, Hedwig Helbig and Willma Villani, assisted at her concert and were favorably received.

My assistant, Miss Allen, writes of the following concert: "The only piano recital of the week was given in Beethoven Hall on Friday by Hedwig Kirsch, a charming young girl, who instead of playing appropriate nocturnes and ballades, had chosen sonatas, and two of them the heaviest in the piano literature, to wit, the Beethoven 'Moon-

light,' and the Chopin B minor and the Brahms op. 5 sonatas. The first two movements of the Beethoven sonata I did not hear, but in the allegro appassionata, Fraulein Kirsch's crisp and rapid technique, and her power of definite thought were displayed to great advantage. The Chopin sonata was not so good. Some of its phrases were clipped in their conclusions, the rhythm of the funeral march was a shade too broken, and the last movement was lacking in subtle contrast and tone nuances. The extremely difficult and unwieldy Brahms work, however, was given with an adequacy of technique and excellent breadth of style; and, altogether, Fraulein Kirsch quite deserved the warm applause which she elicited from her numerous and enthusiastic listeners."

Peter Cornelius' unfinished opera, "Gunlöd," has been revised and added to by Waldemar von Baussern, of Cologne, and will soon be performed in that city. Baussern attracted some attention last year, when his opera, "Der Bundschuh," was brought out at the Frankfurt music festival. Cornelius left the libretto of "Gunlöd" complete and ready for the stage, but the music was in a very unfinished state, there being only sketches and fragments, with no instrumentation whatever. The late Eduard Lassen made some changes in and additions to the original music, and then instrumented the whole thing and brought it out as his own production in Weimar some twelve years ago. This resulted in an operatic scandal, and in the withdrawal of the work from the boards. In 1894 Breitkopf & Härtel next published a piano sketch of the "Gunlöd" music, arranged by Max Haase, and it is with this sketch as a basis, and upon the request of Breitkopf & Härtel and the Cornelius family, that Waldemar von Baussern has instrumented and revised the opera.

Arthur Hartmann, the eminent violinist, will make an extended tour of the United States next year, a tour which will last six months and will carry him from New York to San Francisco.

The Virgil Klavier School, of this city, has been purchased by Professor Gustav Hollaender, director of the Stern Conservatory, and will be incorporated in that institution on January 1. The Virgil idea has been slower in gaining ground over here than it has been in England and America, but it is none the less continually growing. There can be no doubt as to the importance of the instrument, as far as the purely mechanical side of piano playing is concerned. As a part of Professor Hollaender's great institution, the Virgil school will have far better opportunities for development here than it has hitherto had. Gustav Hollaender is a man of deeds. Everything he puts his hand to succeeds, and the Virgil scheme, under his supervision, enters upon a new era. He is thoroughly convinced of its value as an important factor in piano education. The Virgil branch of the Stern Conservatory, for the present, will remain in the old Virgil quarters, Berlin W., Potsdamer strasse, 115 A.

ARTHUR M. ABELL.

Music Festival at Taylor, Pa.

Taylor, Pa., is a small town of 4,000 inhabitants, yet it possesses a choral society of a hundred voices, which, with the aid of an orchestra, will give Dubois' "Seven Last Words of Christ"; Spohr's "God, Thou art Great"; Bach's

"Christmas Oratorio," parts 1 and 2; and Bach's "How Brightly Shines Yon Star of Morn." Reba Cornett, of New York, has been selected as soprano; Eleanor Reynolds, Scranton, contralto; Tom Beynon, formerly of New York, now of Scranton, tenor, and Morris G. Williams, Cortland, N. Y., baritone.

The festival will last two days, February 14 and 15, and will be in charge of D. E. Jones, a musician widely known in Pennsylvania.

PORTLAND.

PORTLAND, Ore., January 6, 1906.

The return to Portland of Louis A. Creitz adds another name to the rank of fine violinists here. Mr. Creitz has been absent nine years.

Marie Soule recently entertained her students, fifty in all, at her home.

Prof. Frederick W. Goodrich last Thursday evening gave an organ recital at the Scandinavian Evangelical Church. He was assisted by Mrs. A. G. Whitman and J. H. Walker.

Four of S. H. Allen-Goodwyn's students have recently been engaged in church positions. They are Bessie Luckey, solo soprano, and F. N. Rathbone, solo tenor, St. James' English Lutheran Church; Chas. A. Bryant, solo tenor, Second Baptist Church; James Rathbone, solo tenor, Calvary Presbyterian Church.

The first meeting of the music department of the Woman's Club in the new year was a very brilliant affair. It was held at the home of Mrs. E. B. Frost. The music was under the direction of Mrs. Hamilton. This department of the Woman's Club was also regally entertained New Year's Eve by Mr. and Mrs. F. M. Branch. A large number of Portland's foremost musicians participated in the program.

Mrs. Walter Reed's Treble Clef Club is rehearsing for the Robert Burns Anniversary Concert, January 26. The program, which will be all Scotch, includes Dudley Buck's arrangement of "Robin Adair." This is the first public appearance of the Treble Clef Club this winter.

Rose Block-Bauer's Tuesday Afternoon Glee Club has recently received a number of new members.

In response to a request from the Sunday Oregonian, Portland's leading musicians have recently expressed their opinion publicly as to whether musicians' services should be given gratuitously. The consensus of opinion is that if a musician's abilities and talents are worth anything they are worth money, and that they should have this recognition except where for charitable purposes they see fit to bestow them.

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MILAN, December 23, 1905.

WITH the first performance at the Scala on December 18 the season, it may be said, opened officially. The opera given was Catalani's "Loreley," which had not been heard in this town (or elsewhere, either, for all I know) since 1804, when it was first produced at the Scala, with an excellent cast, under the direction of the maestro Mascheroni. In common justice I must say the artists this year also did their very best, and the opera, one could see, had been most carefully studied. Still, I cannot sign the word "success" to the end of the chapter, and the coldness of the audience was even exaggerated. Easy, striking effects there are none in this opera, but a veritable profusion of melody, and set to beautiful instrumentation, a style of music nearer Bellini's than any other. Why, then, this apathy of the public? If we will consider that the immortal "Barbiere di Siviglia" was a "fiasco," likewise "Traviata," "Carmen" and many others, at the first performance, then this is a good omen. I should say, and no doubt "Loreley" will be more appreciated on further hearing, just as one needs to be well acquainted with a person before a lasting friendship can be made. The scene and plot are derived, as one can infer, from the old legend of the "Loreley." In the first act, on the borders of the Rhine, in his castle, Walter, Lord of Oberwesel, is about to celebrate his wedding with his betrothed, Anna, of Rehberg, but not in vain do the "wise women" of Cologne predict no good of this union. Walter loves and is beloved by the beautiful Loreley, a village maiden and an orphan. In order to try to overcome his passion for her he confides in his friend, Baron Hermann, who secretly adores Anna, the bride-elect, but,

making an effort, he persuades his young friend to loosen himself from the illicit love for the purer, truer one. Loreley appears, lovely, passionate, and once more Walter is under the spell of her charms, and they sing the eternal love duet until the trumpet sounds of his castle recall him to reality and remind him of the approaching nuptial ceremony. Bluntly he reveals to her the truth and flees, leaving her in a faint. On recovering, delirious and raving, she listens to the Rhine "Nixen" and asks of them the supernatural beauty and fascinations of a siren. To Alberich, king of the waves, she concedes herself, and rises again from the river, divinely beautiful and ready to avenge herself. In the second act we see Anna in her bridal robes, distributing alms to the poor. She sings a joyous strain with the trepidation of a young heart that knows love for the first time. The magnificent wedding procession is formed and Walter gallantly approaches her to conduct her to the church, but they do not enter it, for in that moment appears Loreley on a rock, radiantly, dazlingly beautiful, and beckons to him. Walter, spellbound, is like one entranced, and when the Loreley draws nearer, inviting him to follow her, he heeds not the supplications of Anna or the imprecations of all those around him, and leaves to attain the enchantress, but only to curse her, too, for, like a flash, Loreley escapes him, only to appear, tantalizing, again on another rock. In the third and last act, at sunset on the other side of the Rhine, passes a funeral procession, carrying the pious Anna, who has succumbed to grief. Among the mourners is Hermann. Walter, too, asks to see the dead one once more, but is repulsed with horror. In the night Anna appears to him as a phantom; he evokes death, and, fainting, lies on the banks of the Rhine. Then there arises again in the air the song of the Loreley. Walter beseeches of her forgiveness for having abandoned her, and Loreley, yielding to the impulses of her never quieted love, forgets her vengeance. But the spirits of the air remind her of her vows to the King of the Rhine, and she must reveal her destiny to her lover. Walter in despair then throws himself into the river.

The opera lends itself, as can easily be imagined, to beautiful scenic effects, the ballet of the Ondines, or water spirits, especially giving the Scala corps de ballet a chance of display. The artists impersonating the chief roles were Lucia Crestani, Adele d'Albert, Giovanni Zenatello, Riccardo Stracciari and Costantino Thos. The tenor, Zenatello, well known to the Milanese public, as this is his third season at La Scala, ranks now among the first, if he is not the first, of dramatic tenors in Italy; but, frankly, the role of Walter does not suit him aesthetically, and many a time the young singer has been heard and seen to better advantage. Signora Crestani, on the contrary, is a singer quite unknown, having had to replace the artist really chosen to sing the role. Beginning so high on the artistic ladder, let us hope she will know how to retain that place. I hear she is quite young, only about twenty years of age, and that she will continue her studies under an eminent maestro of this town. The minor parts were all equally well filled, and excellent, too, was the chorus. The gorgeous ballet "Sport" followed, and it was 1:30 a. m. before the performance closed.

A. M. E.

OLIVE MEAD QUARTET CONCERT.

The Misses Mead, Houghton, North and Littlehales, who constitute the Olive Mead Quartet, gave a most interesting concert at Mendelssohn Hall last Tuesday evening, January 9, when they presented before a large and enthusiastic audience Mozart's G major quartet, Arthur Foote's piano quintet, and Mendelssohn's E flat quartet, op. 12.

The Mead organization improves with each public appearance, and as was said in THE MUSICAL COURIER last year, these four young women may justly consider themselves in the same rank with the best Quartets of the male gender, and need ask absolutely no consideration on the score of sex. The Mozart number was played with perfect ensemble and utmost precision of tone, phrasing and dynamic balance. There was a refreshing absence of the heavy handedness which sometimes characterizes the male performances of this blithe and beautiful work. Miss Mead is an executive who knows every note of her score, and her associates play as though they knew that she knows it. There is flawless unity in everything they do, and nothing is left to chance, individual caprice, or the mood of the moment. That is the true art of ensemble playing, and its meaning has been thoroughly mastered by Miss Mead and her thorough associates.

It was good to hear again the lovely Mendelssohn quartet, by far too rarely played nowadays. The work is refreshingly melodious, and there is a welcome lack of the "impressionism" and "tone painting" which certain modern ensemble works recently heard at Mendelssohn Hall exhibited so glaringly and so painfully. The number was played with great tonal variety, with spirit where required, and with impeccable attack and intonation.

Arthur Foote's quintet for piano and strings had the great advantage of Augusta Cottlow's assistance, and she proved herself to be an ensemble player of exceptional authority and effectiveness. Her tone was full and round and blended admirably with the string timbre. Her technic was brilliant, but not obtrusive, and she displayed thorough knowledge of the intentions of the composer and of her string partners. Miss Cottlow has never done a finer piece of work in this city. The Foote quartet is well made, melodious, and replete with many piquancies of harmony, rhythm and coloring.

Philharmonic Program.

Wassily Safonoff will make his farewell appearance as conductor of the Philharmonic Orchestra at the fifth public rehearsal and concert of the season, to be given Friday afternoon and Saturday evening, at Carnegie Hall. The noted Russian conductor has arranged this program: Symphony, No. 8, Beethoven; concerto in D minor for piano and orchestra, Mozart; "Eine Faust Overture," Wagner; symphonic suite, "Scheherazade," Rimsky-Korsakoff. The soloist will be Alfred Reisenauer.

R. J. Hammer, a young baritone of promising voice and prepossessing appearance, has come to New York from Logan, Utah, to study for opera with Oscar Saenger.

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MUSIC OF THE PAST WEEK.

Wednesday evening, January 10—Grienauer-Crane 'cello and song recital, Victor Harris at the piano, Mendelssohn Hall.

Wednesday evening, January 10—"La Bohème," Metropolitan Opera House.

Thursday afternoon, January 11—Maud Powell violin recital, Herman Epstein at the piano, Mendelssohn Hall.

Thursday evening, January 11—Boston Symphony concert, Reisenauer, soloist; William Gericke, musical director; Carnegie Hall.

Thursday evening, January 11—"Parsifal," Metropolitan Opera House.

Friday afternoon, January 12—Ruth Vincent and Frank Haskell musicale, Herman Kline at the piano, Sherry's.

Friday afternoon, January 12—New York Philharmonic, public rehearsal, Adele Aus der Ohe, soloist; Wasilli Safonoff, musical director; Carnegie Hall.

Friday evening, January 12—"Faust," Metropolitan Opera House.

Friday evening, January 12—Boston Symphony concert, Reisenauer, soloist; William Gericke, musical director; Baptist Temple, Brooklyn.

Saturday afternoon, January 13—Bispham song recital, Mendelssohn Hall.

Saturday afternoon, January 13—Boston Symphony matinee, Willy Hess, soloist; William Gericke, musical director; Carnegie Hall.

Saturday afternoon, January 13—"Tristan and Isolde," Metropolitan Opera House.

Saturday evening, January 13—Adele Margulies Trio concert, Mendelssohn Hall.

Saturday evening, January 13—"Hänsel und Gretel" (popular prices), Metropolitan Opera House.

Sunday afternoon, January 14—New York Symphony matinee, Felix Weingartner, musical director.

Sunday afternoon, January 14—Brooklyn Arion matinee (Mozart program), Carl Figue, lecturer and pianist; Arthur Claassen, musical director; Arion Club House, Brooklyn.

Sunday evening, January 14—Sousa and his Band, Hippodrome.

Sunday evening, January 14—New York Arion concert, Shanna Cumming and Joseph Hollman, soloists; Julius Lorenz, musical director; Arion Clubhouse, Park avenue and Fifty-ninth street.

Sunday evening, January 14—Verdi's "Requiem," Metropolitan Opera House.

Monday morning, January 15—Bagley musicale, Waldorf-Astoria.

Monday evening, January 15—"Aida," Metropolitan Opera House.

Monday evening, January 15—Arthur Rubinstein's first piano recital, Casino Theatre.

Tuesday morning, January 16—Barclay Dunham, lecture song recital, Barnard Club, Brooklyn.

Tuesday afternoon, January 16—Reisenauer recital, Mendelssohn Hall.

Tuesday evening, January 16—Flonzaley Quartet concert, Carnegie Chamber Music Hall.

Tuesday evening, January 16—Women's String Orchestra concert, and Edith Rogers (soprano), soloist, Mendelssohn Hall.

Tuesday evening, January 16—Woodman Choral Club concert, Memorial Hall, Brooklyn.

Beresford Press Notes.

Recent press notices on the singing of Arthur Beresford in the Middle West will be read with interest by managers and others who admire Mr. Beresford's manly art:

Arthur Beresford, the basso, with his big, powerful voice and strong, impassioned style, made a deep impression. Few such voices are ever heard. While all his solos were far above the average his rendition of "Why Do the Nations" was almost overpowering in its dramatic intensity. He was thorough master of the intricate score and the tone color necessary.

The harshness and severity demanded by certain passages, the

derision, irony, contempt was all present, and yet there was about it all completeness, smoothness and artistic and dramatic effect. The big audience gave him an ovation which lasted several minutes.—The Galesburg Register.

Arthur Beresford did magnificent work. His coloring of tone in "The People That Walked in Darkness" was worthy of much praise. His great reserve power was shown in "Why Do the Nations." The interpretation was splendid in its close harmony of thought and musical expression, and was at once artistic and masterful.—The Milwaukee Sentinel.

Mr. Beresford's rendition of the "Confutatis" (Verdi's Requiem), was most powerful. He infused into voice and text a deep feeling of contrition, and revealed a rare discernment in his conception of the work.—The Milwaukee Sentinel.

Mr. Beresford, whose name alone stands for so much, was in glorious voice. The remarkable power, richness, smoothness and compass of his voice, coupled with clear enunciation, made his work delightful.—The Peoria Journal.

Arthur Beresford last night won new laurels. His resonant voice and splendid articulation were in strong evidence in his rendition of the aria from "Samson." He was repeatedly recalled and finally sang an encore which was as well received as the program number.—The Peoria Herald.

The Nevin Club is to be congratulated in securing such a distinguished singer as Mr. Beresford for a recital. He presented the various numbers with such great volume of tone and remarkable control that he captivated his hearers and gave a demonstration of artistic work which is all too seldom heard.—The Corsicana, Texas Light.

CLAYTON JOHNS RECITAL.

Tuesday of last week will go on record as Boston composers' day in New York. In the afternoon Clayton Johns, the song writer of Boston, gave a recital of his compositions in Mendelssohn Hall. In the evening, in the same hall, the Olive Mead Quartet and Augusta Cottlow, pianist, played Arthur Foote's quintet (see review elsewhere); also in the evening the New York Symphony Orchestra, at Carnegie Hall, repeated Charles Martin Loeffler's "Death of Tintagiles," which was reviewed in these columns in the issue of Wednesday, January 10. Thus do we see a beginning of recognition for American composers after THE MUSICAL COURIER'S vigorous campaigns.

The charming songs by Clayton Johns are now sung by many singers, and still more vocalists will be singing them in the course of time. Mr. Johns has the gift of melody, now as ever, a prime essential in song composition. No less than twenty-three of his songs were on the program Tuesday last. The singers, Edith Rodgers and Wilfred Klamroth, proved excellent interpreters for Mr. Johns, the composer himself playing the piano accompaniments. Besides the songs in English, German and French, four of Mr. Johns' compositions for piano were splendidly performed by Heinrich Gebhard, a pianist of noble ideals and thorough equipment.

A number of distinguished singers were in the large and representative audience. David Bispham, Francis Rogers, Oley Speaks, William Harper and Madame Evans von Klenner were noticed on the main floor of the hall.

The appended program also includes the names of the authors of the texts for the Johns songs:

A Cycle of German Songs.....Johanna Ambrosius Ade.
Unverstanden.
Sei Still.
Mein Herz Ging auf die Wanderschaft.
Es Fragen mich die Menschen, Songs of Love and Nature, No. 6.....Ada Christen
Mr. Klamroth.
Moon of Roses.....Henley
A Belated Violet, from Wander Songs, No. 1.....Oliver Herford
Where Blooms the Rose.....Arlo Bates
Song of Four Seasons, Songs of Love and Nature, No. 4.....Austin Dobson
Scythia Song, Songs of Love and Nature, No. 9.....Andrew Lang
Flower of the Rue.....Edith Wharton
Roses! Roses!.....Ellen Frothingham
Miss Rodgers.
Introduction and Fugue, in E minor.
Impromptu Caprice.
Canzone.
Waltz, in A major.
Mr. Gebhard.

My Lady's Eyes.....F. W. H. Myers
I Cannot Help Loving Thee.....Anonymous
With Rue My Heart is Laden.....A. E. Housman
I Love, and the World is Mine.....Florence Earle Coates
Mr. Klamroth.

Un Grand Sommeil Noir.....Verlaine
Peu de Chose.....Léon Montonen
Apaisement.....Verlaine
Chanson d'Automne.....Verlaine
A Saint-Blaise.....Alfred de Musset
Miss Rodgers.

If Love Were Not.....Florence Earle Coates
Wild Hunt, Seconce Pack.....Kipling
Mr. Klamroth.

BUFFALO.

BUFFALO, January 10, 1906.

New Year's Day a successful musicale was given at the Ellicott Club. Among the participants was Katherine Bloodgood, contralto, of New York, whose voice was much admired. Belle Phyllis Cohen, a young violinist, also contributed her share of music.

Friday evening last a dance was given at the University Club, preceded by a musicale. The program was presented by Evelyn Choate, pianist, Mrs. Edward Kleinhaus, contralto; Alithea Birge, violinist, and Charles McCreary, baritone. The selections, "Let Us Forget" and "Minor Chord," sung by McCreary; "Four East Indian Love Songs" (Amy Finden) and an aria (Goring Thomas), sung by Mrs. Kleinhaus, who possesses a lovely voice. Miss Birge's violin numbers were adagio (Ries) and berceuse (Simon). Mrs. Choate played Godard's impromptu and Godard's "Valse Chromatique." Mrs. Choate and Miss Birge have just returned from a seven months' stay in Berlin and Geneva. In the latter city Miss Birge advanced rapidly under the instruction of Henri Marteau.

Mrs. Choate is an earnest student, who has spent part of six consecutive years in Europe perfecting herself in her chosen art. Home only a fortnight and already besieged with engagements. One of these will involve a trip to Toronto, where this gifted pupil of Siloti will give "the Cycle of the Ring." Our Canadian neighbors will enjoy an intellectual and musical treat.

Large audiences are the rule at the successful concerts given at the Teck Theatre Sunday afternoon by the Buffalo Orchestra, under the direction of Adam Federlein. The same may be said of the free concerts at Convention Hall.

The Buffalo Saengerbund will give its second of the season's concerts January 29, at German-American Hall, under the direction of Arthur Plagge.

Victor M. Schwarz, the popular new conductor of the Orpheus, is to be heard at a song recital at the Twentieth Century Club on January 29.

Allene von Liebich, the child pianist, gave a piano recital at the home of Jean Baker Welch, on Delaware avenue, on Saturday afternoon. Quite a number of children in the large audience seemed to enjoy the music quite as much as their elders, and no wonder, for Miss Allene is endowed with a vivid imagination, which enables her to give a poetical analysis of certain compositions, namely, Chamade, Sinding, Heller and Paderewski. Other numbers played were by Chopin, Mendelssohn, Olson, Liszt and Rachmaninoff. There is a possibility that Miss von Liebich may go on a concert tour, a Western manager being anxious to engage her.

Some day your correspondent will send to THE MUSICAL COURIER the names of some of our local composers. Gaston Detheir, who has been organist at St. Louis' Catholic Church, is winning recognition as an able composer.

Assistant Manager Goldberg was pleased with the large audience at the Kubelik concert Saturday night. Our local manager, Mrs. Mai Davis Smith is entitled to praise. Her executive ability insures success. The desire to hear Kubelik was great enough to induce people to brave the cold, gusty night for the pleasure of listening to the great Bohemian. The audience sat spellbound, and at the end of one number a veritable sigh of satisfaction preceded the rapturous applause, which obliged the violinist to appear again and again. Kubelik has an earnest accompanist in Ludwig Schwab. Agnes Gardner Eyre, a Leschetizky pupil, plays difficult music brilliantly. After Miss Eyre had finished her share of the program she was an honor guest in the home of Mrs. Van Loan Whitehead at a musicale given for a visiting guest, Marie Nichols, the violinist.

Two events eagerly anticipated are the concerts which will be given at Convention Hall, January 16 and 17. The first will be the Irish Ladies' Choir, from Dublin, the other the Pittsburg Orchestra, with Emil Paur as solo pianist.

A fine musical program was that presented by William Kaffenberger, the accomplished organist of the North Presbyterian Church, and Henry Lautz, tenor of that church choir, also a writer of songs. Further reference deferred for another letter.

Mrs. J. S. Marvin and Marie McConnell have been spending the holidays in New York and improved every opportunity to hear good music while there.

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WHITNEY SCHOOL IN FLORENCE.

FLORENCE, Italy, December 23, 1905.

Ever since the Florence section of the William L. Whitney International School of Music was established, a year ago last September, the interest of the people here has been awakening and growing. It has culminated, with enthusiasm, in the event of the first program given by the opera class, Friday, November 24, under the direction of Signor Vincenzo Lombardi, the school's new teacher of singing.

I Pagliacci	Leoncavallo
Duetto—Nedda e Silvio.	
Signorina Reynolds e Signor Rosenstadt.	
Don Pasquale	Donizetti
Notturmo—Tornami a dir che m'ami.	
Signorina Leaming e Signor Tenderini.	
Aida	Verdi
Aria e Duetto—Con Amonaro.	
Signorina Lott e Signor Rosenstadt.	
Fedora	Giordano
ATTO SECONDO.	
Fedora	Signorina Reynolds
Loria	Signor Bendinelli
Olga	Signorina Longyear
De Sirix	Signor Rosenstadt
Rouvel	Signor Tenderini
Grech	Signor Gorrell

They had the gracious assistance in the program of Signor Angelo Bendinelli, the operatic tenor, who has been singing with great success in "La Bohème," conducted by Signor Lombardi, and given in one of the theatres here. As Signor Lombardi had prepared this program with much care and faithfulness, having held rehearsals every afternoon during the week preceding the concert, and one and two rehearsals on each of the last few days, the great success of the affair was fully deserved by all concerned, and the result was especially gratifying.

It is a gratification, too, that the Italians here have an excellent conception of the idea, the plan and the scope of the International School of Music. In the December 10 issue of the musical and dramatic paper, *Il Tirso*, published in Rome, there is an article on the school, the concert, &c. It opens as follows:

(Translation.)

Under the name of the International School of Music, the illustrious Prof. William Whitney, one of the ablest and best known American masters of singing, founded some time ago, in Boston, a flourishing institute, from which there have recently been established two branches, namely, that in Paris and that in Florence, and so, fully justifying the term "International" given to the same school. The Florence section has had its seat, since the opening of the past season, in the premises of the Circolo Filologico, in the large hall of which have often taken place interesting meetings and pleasant entertainments. Every year a company of young Americans leave the main seat of the school in Boston and come to Florence. Besides being desirous of seeing our beautiful sky and of admiring the glories of our art, they come here to learn the language, which, more than any other, lends itself to music, and to perfect themselves in this art under the guidance of Italian masters. The greater part of the members of the school devote themselves to singing, some for the stage, others for teaching. Not a few, however, also study piano, and some, harmony and counterpoint. * * * In the Florence section the teaching of singing, which is the chief part of the institution, is now given to the very illustrious Maestro Cav. Vincenzo Lombardi, in place of the famous Vannuccini, who has retired, because of his age, from the very fatiguing office. Several other teachers are connected with the school, for teaching other subjects, as the Professors Buonamici, Scontrino, Bimboni, &c.

Lo Staffile, a publication of a similar nature, printed in Florence, has in its issue of November 30 the following account of the concert, which I translate and quote in full:

We went last Friday to the hall of the Circolo Filologico to be present at the first experiment of the opera class, directed by Vincenzo Lombardi, of the International School of Music, which only a short time ago was established in Florence. Nevertheless, we are able to affirm that this school will assuredly produce the very best amateurs and will give artists to the theatre.

We heard beautiful voices, excellently trained. Signor Vincenzo Lombardi, who was called to teach singing in the International School of Music, of our city, has done marvels with those who have trusted themselves blindly to him; and it is not surprising, since everyone knows that Signor Lombardi has a great reputation in Italy and elsewhere, not only as a director of orchestra, but also as a master of singing.

The program was opened by the duet from "I Pagliacci," between Nedda and Silvio, and in it Miss Reynolds displayed a graceful and fresh voice. She was assisted by Mr. Rosenstadt, who sang with intelligence. The notturmo, "Tornami a dir che m'ami," from "Don Pasquale," followed, in which Miss Leaming was the object of admiration, since she sang with elegance, with finish, and proved to have profited from her lessons with Lombardi. In this number Signor Tenderini appeared for the first time. He has studied only a few months, and is surely destined to take a good place in art. His voice is robusto di tenore, and he uses it with much ability. The third number of the program was the duet from "Aida," between soprano and baritone, and in this we made the acquaintance of Miss Lott, who has a sound and fresh voice; and we reappreciated the bravo Rosenstadt.

The second part of the program was composed of the second act of "Fedora" (Giordano), in which we were indulged in hearing the tenor, Bendinelli. The part of Fedora was sung with the security of an artist by Miss Reynolds, who will be able, it seems, to succeed on the stage, having the valued dramatic qualities. She had as able assistants, besides Bendinelli, Miss Longyear, who rendered well the part of Olga, and Messrs. Gorrell, Tenderini and Rosenstadt.

During part three, Mr. Gorrell had a very great success in various numbers from "Mefistofele" (Boito). He seems to be no amateur, but is, in truth, an artist. His voice is powerful, clear, robust, sympathetic, and of wide range. It is not necessary to be prophets or children of prophets to predict for Mr. Gorrell great good fortune on the stage. The music of Boito was most worthily rendered by Miss Williams, who sang with good taste and with a most praiseworthy intonation. The same may be said of Mrs. Ray in the part sung by her, Olga. In "Mefistofele," moreover, the large and intelligent audience had occasion to receive again Signor Tenderini, who will surely be a great honor to his master, Lombardi.

Signor Lombardi accompanied at the piano, with great artistic finish and power, and in the second act of "Fedora," Maestro Alberto Bimboni, so esteemed among us, accompanied with skill and efficiency.

SOLITARIO.

Returning to the Rome article, I would translate its closing paragraphs:

It is needless to add that the audience gave the most cordial reception to those who participated, a reception well deserved, all the more when one considered that they were foreigners singing in the Italian language; pupils, who were facing pieces of arduous difficulty and of no light importance.

And it is right that, together with the praises for each of them, there goes a special word of praise to the Maestro Lombardi, who knew how to instruct and guide them with so much ability and zeal, to adjust and to direct the various numbers, and to accompany as few among orchestra directors know how, showing himself to be a master of the technique of the instrument.

And neither do we wish to omit sending from here a eulogy and a greeting to Professor Whitney, whom one finds in Boston, since to his efficient instruction and to his tireless activity is owed almost entirely the flourishing of the Scuola Internazionale di Musica.

One who has never been here in Florence cannot appreciate the true value nor the importance that attaches to this Florence branch of the Whitney International School of Music. The spirit of existing friendliness and the satisfaction in one another's improvement and successes are a great contrast to the spirit of envy and jealousy so frequently found in musical institutions and so detrimental to progress and to proper development. The frequent meet-

ings, musical and social; the programs given at the school, which is situated in the noble, historic old Palazzo Ferroni, where royalty were frequent guests in the days of its greater glory; and, more than all, the charming personality and kind interest of the great maestro, help to make the Scuola Internazionale di Musica in Florence a moving power for musical advancement and for general improvement and culture.

I must add, before closing, that, although we were far from American soil on the 30th of November, we all enjoyed a specially arranged New England Thanksgiving dinner on that day at the Pension Chapman, and, though separated from many loved ones, we found infinitely much for which to give thanks.

T. LA R.

Grasse's Recital Program.

Edwin Grasse, the gifted young violinist, assisted by Theodore van York, tenor, and George Falkenstein, pianist, will present the following program at his next recital in Mendelssohn Hall Thursday evening, January 25:

La Folia Sonate, in D minor.....Corelli-Leonard
(New. Arranged by César Thomson.)

Aria.....Tenaglia
Fugue, in A major.....Tartini
Menuetto (by request).....Mozart

Group of Songs—
Who is Sylvia?.....Schubert
Allerseelen.....Strauss
Ach weh mir ungluckhaftem Mann.....Strauss

Aria, from Concerto, A minor.....Goldmark
Passacaglia.....Handel-Thomson
Intermezzo.....Brahms
Rondo Capriccioso.....Saint-Saëns

Group of Songs—
She Is So Innocent.....Lecoq
Temple Bells, from Cycle of Four Indian Love Songs,
Amy Woodforde Finden
Kashmiri Song, from Cycle of Four Indian Love Songs,
Amy Woodforde Finden
Onaway, Awake, Beloved.....Cowen

Romanze.....Rubinstein-Wieniawski
Polonaise, C major (by request).....Grasse
Mr. Grasse.

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OPERA—Mme. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Miss. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

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MEXICO.

CITY OF MEXICO, January 4, 1906.

A benefit was given at the Arben Theatre last night for the Asilo de Mendigos Asylum, an institution that aids the poor. The program was in two parts, the first half devoted to opera and the second to concert numbers. Madame Tetrassini received an ovation after her singing in the second act of "Dinorah," and the kindly artist repeated the showy aria, to the delight of the large audience. Guérina Fabbri, a singer with a rich voice, had her triumph in the second act of "Orfeo." The first part of the program was closed with a ballet, the "Nymph Dance," performed by Carlotta Garnesi and eight others.

The concert part included Beethoven's third piano concerto, played by Mercedes Mondragon; "A Summer Night" (Goring-Thomas), sung beautifully by Ida Fitzhugh Shepard; "Funeral March," Chopin; nocturne, Chopin; tremolo study, Gottschalk, played by Captain Voyer, the French virtuoso; arrangement of Weber's "Concertstucke," for band, by Voyer, performed under the direction of Captain Pacheco.

William G. Stewart, baritone, and Bert Angeles, musical director of the Beryl Hope Stock Company, have left the City of Mexico for their home in New York. The Pony Ballet will remain, however, until the close of the season, a month hence. The members of the ballet are: Hattie Fox, Bessie Campbell, Knixy Wing, Ruth Benton, May Huntington, Amy Bend, Lillian Manola and Beatrice Lichfield, with the assistance of Lottie Alter on occasions.

The Tetrassini Opera Company have presented during the last two weeks: "Faust," "La Traviata," "La Bohème," "Rigoletto," "La Sonnambula," "Dinorah," "Ernani" and "Lucia di Lammermoor." As Lucia, Tetrassini is superb. We prophesy that when she is heard in New York under favorable circumstances she will create a sensation such as she is doing here and as she did in San Francisco, Cal. "Faust" was given last Sunday night with a local basso, Señor Torres Ovando, taking the part of Mephisto. Señor Ovando has a magnificent voice, and he acquitted himself in a creditable manner.

On the night of December 15 a Japanese tea party was given at the residence of L. O. Harnaker. A good musical program was given, as follows: Male quartet, selected, by Messrs. Lee, Penney, Healey and Turner; vocal solo, "Hay Making," Julia Van Zandt; piano solo, "Hungarian Rhapsodie," Coral Davis; vocal solo, "Japanese Lullaby," Mrs. Pierce; piano solo, selections from "The Mikado," Coral Davis; trio, "Three Little Maids from School," Miss Van Zandt, Mrs. Butchart and Mrs. Pierce; quartet, madrigal, Mrs. Butchart, Mrs. Pierce, Messrs. Penney and Lee; "The Flowers that Bloom in the Spring," solo and chorus; male quartet, "Serenade."

Theatre bills for this week are as follows: Teatro Arben, Tetrassini Opera Company; Principal, Zarzuelas (or

one act musical comedies), "La Fiesta de San Antone"; Concorso Universal, "La Buena Sociedad," "Bohemios," and a new one entitled "La Reja de la Dolores"; Orrin's Circus Theatre, Virginia Fabrigas Dramatic Company; Teatro Hidalgo, "El Nudo Giordano"; Teatro Renacimiento, Beryl Hope Stock Company in "The Private Secretary," "Sapho," "The Lottery of Love" and "Trilby."

T. G. WESTON.

Ella Stark Press Notices.

Some European press notices of Ella Stark, the pianist, now residing in Washington, D. C., are appended:

Litoff's piano concerto—Her touch has strong surety, temperament, fire, unusually talented, promising future. She possesses soul, technic and temperament in a marked degree.—Berlin Tageblatt.

Chopin's B minor sonata—Beautiful touch, soul and brilliant technic.—Berlin Freudenblatt.

In the Singakademie—Exceedingly gifted, charmed her audience with touch, conception and ability in execution.—Berlin Paper.

The young artist pupil of the Royal School of Music attracted attention to her playing there, at thirteen, in Mendelssohn's G minor concerto, with orchestra; also in Tausig, Chopin, Rubinstein, Liszt. She now plays as virtuosa Chopin's B minor concerto, showing brilliant technic, expressive rendition, fine conception and faithful musical memory.—Würzburger Telegraph.

Finished and scholarly playing.—Nuremberg Anzeiger.

Miss Stark played Beethoven, Schumann, Schumann-Liszt and Wagner-Liszt, where the demands of spiritual conception and technical work were varied and imperative. She gave in these a proof of her artistic ability.—Blankenburg Harz-Zeitung.

Liszt's E flat major concerto, with orchestra—Rendition distinguished, full of character and nobility; gave positive proof of being a strong, artistic virtuosa. Ella Stark delighted the audience with a rendition of the "Erl King," technically finished, deeply felt, and artistically executed.—Blankenburg Kreisblatt.

American opinions from Baltimore Herald, News and Sun, the Peabody, Johns Hopkins University, Musical Association, Louisville Harmonic Club (where she was recalled seven times), notices from the Louisville Courier-Journal, Evening Post, Times, Anzeiger, Commercial, from the Nashville American, Daily News, Banner, and from the Washington papers on the occasion of her playing here with the Washington Symphony Orchestra, all point to the musical value of Ella Stark as a piano virtuosa. She develops rapidly, has played at the White House, and is now making acquaintance with the best musicians and music people of the national capital. Address The Brunswick, 1332 I street, Washington, D. C.

Elsa Ruegger in Philadelphia.

Elsa Ruegger made her reappearance this season at the pair of concerts this season by the Philadelphia Orchestra at the Academy of Music, Philadelphia, January 5 and 6. This remarkable 'cellist played Victor Herbert's new concerto and was honored by having the composer present to witness her triumph. The Philadelphia critics were unani-

mous in their opinions of the performer and the compositions. The notices follow:

Yesterday afternoon at the Academy of Music the tenth public rehearsal of the Philadelphia Orchestra was distinguished not only by a program of unusual attractiveness, but accentuated by the presence of Victor Herbert, who came over from New York for the purpose of attending Fritz Scheel's concert with Elsa Ruegger, the charming Swiss 'cellist, as the interpreter of the Gaelic composer's more than beautiful concerto for 'cello and orchestra.

Elsa Ruegger, the accomplished 'cellist, who has won favor before in Philadelphia, was the soloist, and well did she acquit herself in the difficult symphonic measure of Herbert's concerto. Miss Ruegger's tone is not only rich, full and round, but she plays with the authority and confidence that is only possible where the executant's delivery is based upon a technic that is faultless, an intonation true, and a tone ravishingly beautiful, to which is added absolute repose, which, of course, means all absence of personal affectation or pose.—The Philadelphia Press, January 6, 1906.

The Philadelphia Orchestra gave its tenth public rehearsal for the season at the Academy of Music yesterday afternoon, when the feature of the program was the performance of a concerto for the violoncello by Victor Herbert, which had not previously been heard in this city. * * * As the composer, who listened to the performance from a balcony box, would be the first to say, this was in large part due to the manner of its interpretation. Elsa Ruegger was the executant, and she played in a manner worthy her great reputation, with a remarkable beauty of tone and a flawless purity of intonation, with power and brilliancy and breadth and with a technical proficiency that made light of the many difficulties with which the score is strewn. It was playing which well deserved the hearty applause which it elicited.—The Philadelphia Inquirer, January 6, 1906.

Mr. Herbert's concerto for violoncello and orchestra, heard here for the first time in public on this occasion, is a spirited and well ordered composition, rich in thematic treatment, luscious and affluent in melody and testing severely the technical capacity of both soloist and orchestral choirs.

The composer sat in a balcony box and beamed approvingly on the efforts of the band and Elsa Ruegger, who essayed the solo passages. These were played with extraordinary fluency and no little artistic quality—a notable achievement in view of woman's inexorable handicap in 'cello technic.—The Philadelphia North American, January 6, 1906.

The Schumann and Schillings numbers, though played before by the Philadelphia Orchestra, were none the less welcome last night, and, with Victor Herbert's beautiful concerto for the 'cello and orchestra, stamped the program as distinctly modern in ideas and treatment.

A feminine exponent of a masculine instrument should appear anomalous, but in the case of Elsa Ruegger, the assisting artist at last night's concert, there was advanced convincing evidence in favor of a woman's claim as a performer on the king of instruments. Her tone is rich, round and full, and on the score of how technic she rejoices in resources that many artists envy. Miss Ruegger made a profound impression by her musicianly interpretation of Herbert's beautiful work. Fortunately, indeed, is the composer in having Miss Ruegger as the medium through which Philadelphia should first hear this new contribution to the literature for an instrument that is, alas, so limited.—The Philadelphia Sunday Press, January 7, 1906.

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MUSIC FOR THE COMING MONTH.

- Wednesday evening, January 17—Opera, Metropolitan Opera House.
- Wednesday evening, January 17—Flonzaley Quartet concert, special for students, Carnegie Chamber Music Hall.
- Thursday afternoon, January 18—Heinrich Meyn song recital, Mendelssohn Hall.
- Thursday evening, January 18—Kaltenborn Quartet concert, Mendelssohn Hall.
- Thursday evening, January 18—Olive Mead Quartet concert, Association Hall, Brooklyn.
- Thursday evening, January 18—Opera (special performance), Metropolitan Opera House.
- Friday evening, January 19—Opera, Metropolitan Opera House.
- Saturday afternoon, January 20—Opera, Metropolitan Opera House.
- Saturday evening, January 20—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, January 21—Popular concert, Metropolitan Opera House.
- Monday morning, January 22—Bagby musicale, Waldorf-Astoria.
- Monday afternoon, January 22—Opera (special performance), Metropolitan Opera House.
- Monday evening, January 22—Opera, Metropolitan Opera House.
- Tuesday afternoon, January 23—Severn lecture recital, Severn Studio.
- Tuesday evening, January 23—Kneisel Quartet concert, Mendelssohn Hall.
- Tuesday evening, January 23—Tonkünstler concert, Assembly Hall.
- Wednesday afternoon, January 24—Sigismond Stojowski piano recital, Mendelssohn Hall.
- Wednesday evening, January 24—Opera, Metropolitan Opera House.
- Wednesday evening, January 24—Scottish Society concert, Mendelssohn Hall.
- Thursday evening, January 25—Opera (special performance), Metropolitan Opera House.
- Thursday evening, January 25—Grasse (violin) recital, Mendelssohn Hall.
- Thursday evening, January 25—People's Symphony concert, Cooper Union.
- Friday evening, January 26—Opera, Metropolitan Opera House.
- Saturday afternoon, January 27—Opera, Metropolitan Opera House.
- Saturday evening, January 27—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 27—Manuscript Society musical meeting, National Arts Club.
- Sunday evening, January 28—Popular concert, Metropolitan Opera House.
- Monday morning, January 29—Bagby musicale, Waldorf-Astoria.
- Monday evening, January 29—Opera, Metropolitan Opera House.
- Tuesday afternoon, January 30—Susan Strong song recital, Mendelssohn Hall.
- Wednesday evening, January 31—Opera, Metropolitan Opera House.
- Thursday afternoon, February 1—Sembrich recital, Carnegie Hall.
- Thursday evening, February 1—Kneisel Quartet concert, Association Hall, Brooklyn.
- Thursday evening, February 1—Sam Franko's orchestral concert, Mendelssohn Hall.
- Friday evening, February 2—Opera, Metropolitan Opera House.
- Saturday afternoon, February 3—Opera, Metropolitan Opera House.
- Saturday evening, February 3—Opera (popular prices), Metropolitan Opera House.
- Sunday afternoon, February 4—New York Symphony concert, Carnegie Hall.
- Sunday evening, February 4—Popular concert, Metropolitan Opera House.
- Monday evening, February 5—Opera, Metropolitan Opera House.
- Monday evening, February 5—People's Symphony Auxiliary Concert, Cooper Union.
- Tuesday afternoon, February 6—Severn Sonata recital, 131 West 56th street.
- Tuesday evening, February 6—New York Symphony Concert, Carnegie Hall.
- Wednesday evening, February 7—Opera, Metropolitan Opera House.
- Thursday evening, February 8—New York Symphony Concert, Baptist Temple, Brooklyn.
- Friday evening, February 9—Opera, Metropolitan Opera House.
- Saturday afternoon, February 10—Young People's Symphony concert, Carnegie Hall.
- Saturday afternoon, February 10—Opera, Metropolitan Opera House.
- Saturday evening, February 10—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, February 11—Popular concert, Metropolitan Opera House.
- Monday evening, February 12—Opera, Metropolitan Opera House.
- Tuesday afternoon, February 13—Mendelssohn Trio Club concert, Hotel Majestic.
- Tuesday evening, February 13—Women's Philharmonic concert, Waldorf-Astoria.
- Tuesday evening, February 13—Second concert, Chamade Club, Pouch Gallery, Brooklyn.
- Wednesday evening, February 14—Opera, Metropolitan Opera House.
- Wednesday evening, February 14—Victor Beigel's concert, Mendelssohn Hall.
- Thursday evening, February 15—Boston Symphony concert, Carnegie Hall.
- Thursday evening, February 15—Rubinstein Club concert, Waldorf-Astoria.
- Friday evening, February 16—Opera, Metropolitan Opera House.
- Friday evening, February 16—Boston Symphony concert, Baptist Temple, Brooklyn.
- Saturday afternoon, February 17—Boston Symphony matinee, Carnegie Hall.
- Saturday afternoon, February 17—Opera, Metropolitan Opera House.
- Saturday evening, February 17—Opera (popular prices), Metropolitan Opera House.

Pugno-Hollman-Hall Program.

Raoul Pugno, Joseph Hollman and Marie Hall are to appear at a concert in Carnegie Hall Sunday afternoon, January 21. These great artists will present the following attractive program:

- Trio, D major, op. 70, No. 1.....Beethoven
Marie Hall and Messrs. Pugno and Hollman.
- Concerto, for 'Cello (Two Movements).....Saint-Saëns
Joseph Hollman.
- Sonata.....César Franck
Marie Hall and Raoul Pugno.
- Solos for Piano—
Ballade, No. 1, G minor.....Chopin
Nocturne.....Chopin
Valse, A flat.....Chopin
Berceuse.....Chopin
Polonaise, E flat, op. 22.....Chopin
Raoul Pugno.
- Solos for Violin—
Ave Maria.....Schubert-Wilhelmj
Hexentanz.....Paganini
Marie Hall.
- Polonaise, for Piano and 'Cello.....Chopin
Messrs. Pugno and Hollman.

Hanchett Free Lecture-Recitals.

Dr. Henry G. Hanchett gave the second in a series of six free analytical piano recitals on "Studies in Musician-ship" Monday evening, January 15, at St. Luke's Hall, under the auspices of the Board of Education. St. Luke's Hall is located at 483 Hudson street. No tickets for these lectures are necessary, but those who attend must be in the seats by 8 o'clock, as the doors are closed at that hour. The sub-topic of the lecture for the evening was "Methods of Musical Compositions." As illustrations, Dr. Hanchett played the following works:

- Prelude and Fugue, in C minor, Clavichord, Part II.....Bach
Waldestrauchen, Forest Murmurs.....Liszt
Fantaisie in Sonata Form, op. 5.....Saran
Melody, in F.....Rubinstein
The Silver Spring.....Mason
Bird as a Prophet, op. 32, No. 7.....Schumann
Spinning Song, from the Flying Dutchman.....Wagner-Liszt
Ballade, in A flat, op. 47.....Chopin

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BECKER IN MUNICH.

The Cleveland Wächter und Anzeiger, of December 31, reprints a letter received from its Munich correspondent, regarding the concert in that city, given by William A. Becker, which took place there on December 13. The description reads as follows:

"New sensations in any line nowadays usually cast their shadows before them in the shape of sensational advertising and other exploitation that cause the stock of the new thing to boom into the heavens and makes the experienced person suspicious! It therefore is a matter that compels attention when a person of extraordinary ability gives a concert, and one reads in the preliminary announcements only that 'he will play on this or that evening.' Such a case took place not long ago when one could read about a piano recital to be given here: 'In the Hotel Bayerischer Hof, Wednesday, December 13, William A. Becker, Cleveland, Ohio.' This short notice was followed by a list of prices. This was all the advance advertising that was done. The evening came, and, if the truth must be told, the hall was not crowded as it should have been for such a performance as William A. Becker's. His arrangement of the program itself revealed artistic intelligence, and should have attracted a larger number of auditors. Of course, Munich, like many other cities, is at this time rather empty because of the exodus (which begins every year in October) to warmer regions. Becker's program contained the names of Handel, Beethoven, Schubert, Chopin, Schumann, Rubinstein and William A. Becker, who was represented with a barcarolle, a very valuable study in thirds. Becker is a rare personality on the concert stage. He makes a striking impression when he steps before the public, and one feels instinctively that he is a man of individual and large utterance. He fascinates his hearers from the start. There is nothing artificial about him, nothing arbitrary, and nothing affected. His modesty is tempered by a quiet, sure confidence that impresses the hearer fully as much as the man's unobtrusiveness. There is a beautiful repose about his art and a marvelous command of style. He knows how to differentiate between Handel and Beethoven, how to express the various elements of Schubert's and Chopin's compositions, and yet in spite of this ability to do justice to the composer, our pianist never loses his own individuality. Even such a very unique composer as Rubinstein is understood in his innermost significance by Becker. He is never the slave of those master intellects because he possesses what so few others have, i. e., he feels with his mind and thinks with his heart. He has purpose and direction, and his interpretations are of such nobility that with the very first number he won the sympathies of his hearers. There is nothing conventional about him, and he is apparently untroubled by the conceptions of other world famous pianists, who play such and such a piece by so and so in this or that manner. Becker keeps to the intentions of the composer, whose work becomes revived under his fingers. Who can play the Beethoven C major sonata, op. 53, the way Becker played it yesterday? A whole life story poured itself into our souls! William A. Becker's art resembles a noble oak tree whose strong roots are planted firmly in healthy soil, but whose topmost branches reach to the clouds. Without the most perfect technique, it would be impossible to make such effects as Becker obtains. The power and skill of his hands are almost unbelievable. He

has the rare gift of allowing his right hand to whisper an arciplanissimo while his left hand thunders an arcifortissimo, and vice versa. But this element is kept under restraint by Becker and he places his skill solely in the service of true art. His inner repose is eloquently reflected in his manner and in his performance. In looking at the man, one is immediately impressed with the fact that Becker is as important off the stage as he is on; a man who is earnest and serious, and wishes to be judged in the same manner. No matter what Munich will hear during the balance of the season, William A. Becker's concert will remain one of the important happenings of this year, and we would not be at all surprised that when the year is over, his concert will be considered absolutely the most important."

The Boston Symphony in Washington.

The third Boston Symphony concert in Washington drew as large a house as the other two. The President's family and all the best musicians and music students of the town were present. It was a brilliant assemblage.

If the work done was neither brilliant nor thrilling, it certainly was most satisfactory from many points of view. The director was at home in the Schumann first symphony. The stirring joys of springtide were far from being realized by either composition or its interpretation, but a more finished execution or more thoughtful, conscientious endeavor could not be looked for. As accompaniment to the Bruch G minor concerto, nothing could have been more satisfying. Professor Hess played in a scholarly manner.

The "Tasso" tone poem was the most interesting number on the program, and could have been made highly thrilling and dramatic but for the standing objection to such weaknesses by the orchestra. It is a splendid creation, highly descriptive of character and circumstance, abounding in feature for accent and climax. The Bach pastorate from the Christmas oratorio could not have been improved.

The fourth of these concerts will take place on February 13.

The quartet of the Boston Symphony, consisting of Messrs. Hess, Roth, Ferir and Warnke, will be here on January 22, appearing in the New Willard. Tschaikowsky's quartet in F major and Schumann's quartet in A will be played, with songs by Handel, Mozart, Schubert and Brahms; Susan Metcalfe soloist.

Jessie Shay's Bookings.

Jessie Shay's engagements for the next few weeks include: Concert with the Kaltenborn Quartet, Mendelssohn Hall, Thursday evening, January 18; concert of the United German Singing Societies, Baptist Temple, Brooklyn, February 5, under the direction of Arthur Claassen; recital with Madame von Boos Farrar, Berkeley Lyceum, February 21.

Tschaikowsky's First Symphony.

Tschaikowsky's first symphony, "Winter Reverie," which the Russian Symphony Orchestra will play at its concert of Saturday evening, January 27, at Carnegie Hall, is still comparatively unfamiliar to New York audiences. It had not been performed here at all until a decade ago, though it was written in 1866.

When Tschaikowsky was in New York in 1891 he told E. Francis Hyde, then president of the Philharmonic Society, that his own favorite among his symphonies was this first one in G minor. The composer's brother, in the monumental biography recently published, tells how this first symphony gave Tschaikowsky more trouble than anything else he ever wrote. He worked at it so fiercely, by day and night, that his health gave way and he narrowly escaped madness.

After its completion Anton Rubinstein and Zarembo refused to play it before the Musical Society of St. Petersburg, and the composer made important alterations. At its final and complete premiere, in 1868, its success surpassed all expectations. "The adagio pleased best," Tschaikowsky wrote to his brother. The composer was called to the platform, where, according to one chronicler, he appeared in rather untidy clothes, hat in hand, and bowed awkwardly.

Besides this symphony, the program for January 27 will include a Mozart Symphony in A major and Rubinstein's E flat major piano concerto, with Josef Lhevine, of Moscow, as soloist.

Ellen Bowick's Recital.

Ellen Bowick, of London, England, will give a recital of original monologues and poems, with music, in Mendelssohn Hall on Monday afternoon, January 22. The program will also include the first public performance in New York of Tennyson's "Lady of Shalott," with accompaniment for violin, 'cello and piano, specially composed for Miss Bowick by Amy E. Horrocks, and introduced by her at the London Ballad Concerts in Queen's Hall. Miss Bowick will give for the first time here "Little Pictures of School Life," the music being composed by Maud Valerie White.

Music for the People.

The scherzo from Tschaikowsky's fourth symphony and Beethoven's "Leonore" overture, No. 3 (the latter in response to many requests), have been added to the program already announced, for the next set of People's Symphony concerts, Thursday evening, January 25, at Cooper Union; Friday evening, January 26, at Grand Central Palace. Susan S. Metcalfe, soprano, will be the soloist, and will be heard in Mozart's aria, "Non mi dir," from "Don Giovanni." The rest of the program will be devoted entirely to works by Mozart.

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LOS ANGELES.

LOS ANGELES, Cal., January 6, 1906.

Los Angeles has had its second "Messiah" performance this season, that by the Apollo Club having taken place on the evening of December 26, under the direction of Mr. Barnhart. The invited comparisons between this and the performance by the Choral Association (Julius Albert Jahn, director), given the preceding Sunday, have been abundantly forthcoming. However, the diverse as well as divers opinions of our critics could easily bewilder the non-discriminating seeker after knowledge in any attempted enlightenment, so at variance have been the expressed dictums of the critics.

Without question the Apollo Club has greatly improved in its work over last year. The elimination of much undesirable material from last season's cumbersome body of singers leaves the chorus better in voice quality and probably more susceptible of training, though the 200 voices lack the ringing, sonorous volume one might expect from a choir of that size. A second season of work on the oratorio evidences itself, especially in a more harmonious understanding (in more than one sense) between orchestra, chorus and director. Much of the florid work was well handled by the chorus, though some of the "leads" were not free from timidity.

Of the soloists, Dr. William Wade Hinshaw, basso, was the only singer from abroad. His work was one of the most satisfactory expositions of oratorio singing heard here for years. Though John Douglas Walker has been a resident of Los Angeles two or more years, his singing of the tenor part in this "Messiah" performance afforded him his first opportunity to appear here in work of any scope. He is a musician of intelligence and fine physical as well as vocal endowments, and his work warrants warm commendation. Frieda Koss, contralto, is a popular church singer of Los Angeles, who has recently returned from extended study abroad. Her singing Tuesday evening was up to her usual worthy standard. Beatrice Hubble Plummer, the soprano, has a pleasing lyric voice, flexible, and well handled.

The second symphony concert of the season was given at the Mason Opera House Friday afternoon, January 5, before a gratifyingly large and attentive audience. The symphony was Beethoven's third, or "Eroica," given here, I believe, for the first time. The second movement—the funeral march—was given sympathetic handling by Director Hamilton and orchestra, and was one of the most effectively done things which the orchestra has recently attempted. Three characteristic pieces for strings, by Henry Schoenfeld, were presented by the orchestra. Mr. Schoenfeld himself conducting. The pieces are exceedingly dainty and beautiful bits of composition, and, withal, so far removed from the commonplace as to be of decided interest. Mr. Schoenfeld, who, by the bye, has adopted Los Angeles as his future home, is a director of pleasing personality and is undertaking choral work here that promises well.

The third concert of the season by the symphony orchestra will be given February 2. Dvorák's "New World" symphony, MacDowell's suite, op. 42; Reissiger's "Yelva" overture, and "Fackeltanz," No. 2, by Meyerbeer, will constitute the orchestral numbers.

The Apollo Club is preparing Gounod's "Redemption" for its next concert. Mr. Jahn has under rehearsal Mendelssohn's "Hymn of Praise" as one of the works to be presented at the next concert by the Choral Association.

The choir of the Church of the Unity presented an attractive musical service at 4 o'clock last Sunday afternoon. The recent return of Charles A. Bowes from London, and of Minnie Hance Evans from abroad, has made it possible for the Church of the Unity to reunite its exceptionally ex-

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Second Season, 1905-06.
"Messiah," December 26. Soloists: Mrs. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

cellent choir of three or four years ago. The choir will consist of Mrs. Frank H. Colby, soprano; Mrs. Evans, contralto; Johan Haas-Zink, tenor, and Mr. Bowes, bass; F. H. Colby, organist.

"The Westminster Abbey Choir and Concert Party" will give a concert at Simpson Auditorium next Tuesday evening. During the week of January 15, Mr. Behymer will present Alice Nielsen and her company for a season of operatic music.

L. E. Behymer, the popular musical and theatrical manager of this city, was knocked down and "held up" by two burly thugs Thursday night. Mr. Behymer protested vigorously by word of mouth and by strenuous muscular play, but the convincing argument of two glistening barrels of steel converted him to being a passive though unwilling party to the transfer of his possessions. It were better that Mr. Behymer lost his valuables than that we lost our valuable Behymer—a threat his assailants nearly put into execution.

Mrs. Kelsey in Maine.

Corinne Rider Kelsey sang in "The Messiah" at Portland, Me., holiday week, and her success in the oratorio was great as usual. The following excerpts are from the daily papers:

Mrs. Kelsey gave an exquisite rendering of the soprano solos. She is an artist of the rarest excellence. Her voice has the freshness and sweetness of youth and she uses it with an intelligence which is partly the result of natural taste and partly comes from artistic training, attaining results which make her the most desired young oratorio singer of the day.

Above the orchestra and chorus her voice held its own, steady and clear, without effort, and conveying the meaning of the most subtle passages. The air for soprano, "Come Unto Him," and the familiar, "I Know That My Redeemer Liveth," will probably never be sung here in so faultless a style.—Portland Evening Express, December 30, 1905.

Madame Kelsey is an artist of high quality, and her strong, pure soprano was in its element in oratorio work. Her singing of the air, "Come Unto Him," for instance, was something to remember in its artistic finish and artistic quality.—Daily Eastern Argus, December 30, 1905.

Madame Rider-Kelsey is a favorite of the last festival and was sure of her welcome in coming back to Portland, for she has a voice of which we can never tire. Brilliantly clear, it has a bell like sweetness that never deserts, even in the highest reaches. And so perfectly is it under control that it slips from note to note in silvery, liquid melody. She sang "Come Unto Him" as it is given few to sing the matchless lines. The whole audience thrilled with the sweetness of it and burst into applause with a spontaneity that could not wait for the conclusion of the orchestration.—Portland Daily Press, December 30, 1905.

Agnes Gardner Eyre Notices.

The following press notices on the playing of Agnes Gardner Eyre, solo pianist of the Kubelik tour, are from papers in Buffalo, Brooklyn and New York:

Agnes Gardner Eyre proved to be a facile player, with a light and graceful style, which showed to advantage in a study in the form of a valse by Saint-Saëns, a brilliant piece and bristling with difficulties. It was of the scintillating, bravura style, with passages for rapid interchanging of hands and a dashing rhythm. Equally brilliant was her playing of a barcarolle by Leschetizky that would tax the accomplishments of a less skillful player. Very acceptable, too, was her playing of the Chopin waltz, op. 64, No. 3.—Brooklyn Eagle, December 29, 1905.

Besides Herr Kubelik, was Agnes Gardner Eyre, a brilliant pianist. She not only has a wonderful technic, but also a beautiful touch, as well as a broad interpretation. This she showed in her Chopin numbers. Miss Eyre was obliged to give an encore.—Brooklyn Free Press.

Kubelik was assisted by Agnes Gardner Eyre, pianist. To her fell the ungrateful task of interesting the audience in the cold melodies of the piano after the human song of the violin. That she succeeded speaks volumes for her ability. Miss Eyre has a fine touch, always musical and full of color. She played an etude en forme de valse by Saint-Saëns, which displayed her technical powers to much advantage, and a Chopin prelude in response to a hearty encore.—Buffalo Express, January 7, 1906.

Miss Eyre proved to be a facile player with a light and graceful style.—New York World, December 31, 1905.

Agnes Gardner Eyre, piano soloist, shared the applause with the star.—New York Sun, December 26, 1905.

New York Appearances for Marteau.

Marteau is to arrive from Europe next week. The distinguished violinist will play in New York, with the Philharmonic Society, the Boston Symphony Orchestra, the New York Symphony Orchestra, at two Sunday nights' concerts, at the Metropolitan Opera House, at two recitals with Gerardy at Carnegie Hall, and at his own concert with the New York Symphony Orchestra.

ARTHUR HARTMANN'S SUCCESS.

The Berlin critics, perhaps the hardest to please of any in the world, where violin playing is concerned (for Joachim, Halir, Burmester, Witek and Petschnikoff all live in Berlin), had the following to say about Arthur Hartmann, after his latest concert in the German capital:

A "Paganini Redivivus" and, withal, a perfect Bach player is Arthur Hartmann, who must now be confidently ranked with Ysaye and Thomson.—Die Musik.

From the mass of instrumentalists the violinist, Arthur Hartmann, towers above as one who not only technically belongs to the representative artists of his instrument, but also as an artistic individuality who has something of his own to say! One is not apt to forget his name, owing to his performance of Bach, to which many may strive but few attain. This is, however, his field, as was proven by his performance of the E major concerto, which in itself was tremendous. The fugue in A minor, for violin alone, showed his extraordinary technic as well as his marvelous art of phrasing, in a most dazzling light. In the unique chaconne he gave of his best. A capability for plastic expression and musical architecture revealed itself here which brought this wonderwork into the hearts of all who had ears to listen. There was no pedantic lecturing of this or that phrase; it was simply a cathedral of tones, in whose sanctuary every distressed heart felt the intense yearning to bend the knee. I have not space to eulogize on the bigness, and at the same time, tenderness of Hartmann's tone, of the infinite facility of his bow, or of the plastic and dynamic coloring of the agitated as well as quiet parts. The evening was simply an event that one never can forget. The public, in appreciation of this fact, gave Hartmann honor in an extraordinary manner.—Allgemeine Musik Zeitung.

A genuine artist is Arthur Hartmann! His Bach playing in itself proves this. There are few who could imitate the noblesse and greatness and the musical depth of his playing of the E major concerto, the A minor fugue and the "Chaconne."—Staatsbürger Zeitung.

Arthur Hartmann played in the Beethoven Saal. How clearly and thoroughly he is capable of peeling out a musical thought, and to incorporate the same in perfect beauty, was evinced by his Bach performances, which reached their climax in the "Chaconne." The novelties made different claims on this artist. A barcarolle of Tschakowsky and a berceuse of Arensky called for a singing, warm tone and deep sentiment. A work of Arbos called for fabulous facility of bow and absolutely limitless technical finesse. Hartmann let play all his subtle magics here and met with stormy success.—Deutscher Reichs Anzeiger.

In Beethoven Hall I heard Arthur Hartmann's performance of Bach's violin concerto (E major) and fugue (A minor). Hartmann is a Bach performer, and he again enraptured the audience by his very successful performance of these two splendid pieces of our great master. The adagio of the concerto was especially conspicuous for its great softness and beauty of tone, and in the fugue Mr. Hartmann proved by his magnificent techniques that he is one of our best violin artists.—Berlin Volkszeitung.

Arthur Hartmann this time divided his program into two halves strictly distinct from each other. The first half was devoted to Bach exclusively, and in this the artist proved to be a grand interpreter of the strictly classical style. To the second part, which required artistic perfection, he also did full justice. In addition to an extraordinarily fascinating tone, Hartmann possesses that "esprit" which should always be the best side of the virtuoso, whose technical ability goes without saying. Thus he made out of the Spanish "Tango," by Fernandez-Arbo, a Sarasate piece of the most artistic nature, a piece of Southern characteristics, full of color and passion.—Berlin Neueste Nachrichten.

Wilse Doesn't Like It.

(Wilson G. Smith, in Cleveland Press.)

"Salome," Richard Strauss' new opera, met with an extraordinary triumph at its first presentation at Dresden. This new work of the representative ultra-modern composer is said—so far as the book is concerned—to even exceed the bounds in sexual depravity and degeneracy. That the musical setting is a master work, with its Oriental coloring and melodic sensuousness, combined with a colossal command of orchestral resources, is admitted by the critics, but that such a genius as Strauss should lend his art to the exploitation of licentiousness and lascivious debauchery, causes them to wonder where the modern trend of musical creation will end.

When a man—no matter how gifted—sets at defiance both the tenets of art and the prevailing laws of morality, the only inference can be that he is obsessed, and on the brink of insanity. That the work—in spite of its repellant immorality—aroused the public to enthusiasm, speaks ill for the moral tendency of the age. Even the great Wagner paused at the abyss, and in its contemplation was inspired to give to the world the altruistic and purifying influences of his "Parsifal." Strauss, it seems, has evoked the battalions of Hades from their depths.

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THE MUSICAL COURIER INDORSED.

From the New York Herald.

Evidently so far as society is concerned—and society is the backbone of the opera—"Parsifal" no longer has attractions for New York. There was a vast difference between the sober, somewhat sombre and comparatively small audience that assembled in the Metropolitan yesterday afternoon and evening to hear the work and the crowded and brilliant gathering at the music-drama performances of two years ago, or even those of last year. Although given at regular prices, there were many empty seats down stairs, and, strange to say, considerable gaps in the galleries where Wagner devotees are wont to gather. In the floor spaces for standees were a half dozen railbirds where once the crowd stood six deep. If New York had once suffered from a certain disease called "Parsifalitis" it had evidently recovered from the attack.

From a society point of view it was hard to pick out more than one or two score of socially well known people in the house. The majority of those in the boxes were strangers to the regular operagoer, and there was a decided scarcity of fine costumes, most of the women appearing in ordinary afternoon and even shopping attire.

The question has been asked in the Herald, "Is New York tiring of Wagner?" the query being induced by the marked diminution of attendance at the recent performances of the Bayreuth master's works. "Parsifal," following the recent "Ring" revival, would seem to give an answer in the affirmative. It is not due to lack of fine singers, for better Wagnerian casts than those which Mr. Conried has at command it would be difficult for all Europe to provide. It would seem to be that New York is drifting back to its old time love of melody in operatic scores—to the Italian and French schools.

Evening Mail.

"Parsifal," given at regular prices for the first time, and as an extra performance outside the subscription list, drew scarcely more than half a house last night at the Metropolitan.

The cast was the same as in Mr. Conried's two previous seasons, which means that Bayreuth could not have improved upon the array of singers, and there was every reason for Wagner's final music drama to have exerted its full power of attracting an audience. Is this to be taken as a fair indication of "Parsifal's" future status with the New York public?

This question, of course, can be answered only after a few more presentations of the work have eliminated all accidental features. "Parsifal" has now been sung and acted here twenty-one times, including yesterday's performance. This is a large total, and reflects the artificial vogue that the mere novelty and fame of the opera gave it for the first two of Mr. Conried's seasons. Probably a great many persons saw and heard it several times running, who are now willing for a while to forego witnessing it, but who may nevertheless be counted upon for attendance upon "Parsifal" once in every year or two. This season's series of four presentations may suffer from the absence of this satiated portion of the public.

It is safe to reassert, however, that "Parsifal's" intrinsic power is lower than that of "Tristan" or any other subsequent work of Wagner, even when performed in so admirable and sincere a manner as by Mr. Conried's forces yesterday. The inherent dramatic weakness, the monastic ideals of the Grail Knights (which are unsympathetic to the great body of Americans), the inevitable slackening of the musical inspiration, all combine to deprive "Parsifal" of the conquering appeal made by the younger and the frankly pagan, though always ethically earnest, Wagner.

Staats-Zeitung.

Offenbar ist "Parsifal" aus seinem Purgatorium genau so hervorgegangen, wie es in der Staats-Zeitung nach seiner ersten heiligen Aufführung, am 24 December, 1904.

prophezeit wurde. Das Werk selbst ist lange nicht so gross, wie es die enragierten Bayreuther der Welt weismachen wollen; es erblickt einem "Tristan" und dem Nibelungen gegenüber, und es wird nirgends, wo es ohne Dunstkreis erscheint, eine ähnliche dauernde Macht über das Publikum gewinnen, wie jene beiden Dramen.

Evening World.

Parsifalitis seems to have run its course in New York. Two years ago the Metropolitan Opera House was packed to the danger point at ten extra performances of Wagner's last work at double prices. Last night, at the first of four performances of "Parsifal" outside the subscription at regular rates, the audience was only of moderate size. Vacant seats were plenty, behind the rail was almost nobody, and in the boxes big hats with waving plumes took the place of tiaras. There even was applause at the end of each act; not very pronounced, it is true, but unrebuked by the hisses of the reverent. So we may expect soon the "Dedication Festival Play" to take its normal place in Mr. Conried's repertory.

Repeated hearings of this conglomerate work of religious sentiment, perverted asceticism, old fashioned necromancy and modern melodrama, with its ludicrous and ineffective moving scenery, confirm the impression that it is unwholesome, if not unclean. Not all the fresh and beautiful Good Friday music, the masterful orchestration, with its delightful reminiscences, and the piercing notes of the suffering Amfortas can blot out the consciousness that the Titan among music composers had passed his meridian and was in his decadence when he wrote "Parsifal." It smells of the sick room, with all its vapors. A "Siegfried," for instance, is like a breath of spring compared with it.

Globe.

"Parsifal," presented at the Metropolitan last night for the first time this season, and at regular opera prices, fell somewhat short of filling the house. Evidently this opera has ceased to be a success of curiosity, and now appeals to the public solely by its power to give pleasure. In the exciting days of its first production here the quality of the work was variously judged. At one extreme, its admirers pronounced it all but Wagner's best. At the other, its detractors, though admitting great moments, found it, as a whole, tedious, prolix, long winded—in a word, an old man's opera. But, whatever may be the merits of the work itself, no one has ever questioned the merits of the performance.

Morning Telegraph.

"Parsifal" was performed for the first time this season at the Metropolitan Opera House, at ordinary prices, and with virtually the same cast as on the occasion of its world famous production two years ago.

There were one or two bad slips in the stage managing, but with this exception the representation was dignified, impressive and noble.

The audience was a small one. The inevitable reaction has set in. There was a time when every one talked of "Parsifal" and dreamed "Parsifal," when the restaurants served "peaches à la Parsifal" and oysters "à la Kundry." When a mob gathered outside the Metropolitan Opera House, greater in numbers than the crowd inside, and gazed lovingly at the biscuit colored brick walls, because "Parsifal" was going on within them.

The vogue went so far that it became irritating and almost sickening. It seemed as if the stately, mystic creation of Wagner's genius had been vulgarized and was like some beautiful statue that had been pawed over by a regiment of coalheavers.

Press.

Parsifalitis is a thing of the past. Twenty odd performances of Wagner's swan song in the past two seasons have cured that malady effectually. If Americans will gulp down their enjoyments quick and fast it is only natural that there should be a strong reaction. So it was not surprising that Mr. Conried's first performance of "Parsifal" this season, yesterday afternoon, drew a comparatively small audi-

ence, though the scale of prices had been reduced to the regular Metropolitan standard.

World.

The audience was far from huge, which seems to point to the fact that either the New Yorker's appetite for "Parsifal" has been satisfied or the music lovers have lost interest in it since it has ceased to be a fad.

Sun.

There was no excitement over the revival. The public regarded the incident with calmness, and the audience scattered itself through the house in such a way as to leave many spaces of empty seats. All was grist, however, that came to the operatic mill, for this was an extra performance. There was the same doubt as to the proper attire for the occasion, but afternoon dress predominated. The brass instruments summoned the faithful from the corridors in the old familiar manner. In short, nothing of the old surroundings was lacking except that intense air of expectation with which audiences went to the early representations. The "Parsifal" boom is exploded, and the work stands on its merits.

HELEN BLAIN'S OPPORTUNITY.

It was a lucky chance for a young singer to get—to sing at a moment's notice before a big London audience, and Helen Blain knew how to make the most of it.

Who is Helen Blain? Accounts from London describe her as a contralto of Scottish birth, a genuine contralto of the deep, rich oratorio type, with tones that grow fuller and more resonant as they go down to low G and F. She was discovered some six or seven years ago by the late Antoinette Sterling, who took her to the Guild Hall School of Music and asked the principal, Dr. W. H. Cummings, to let her enter the school.

The girl's financial resources were practically nil, but Dr. Cummings liked her voice and handed her over to the care of Hermann Klein, then one of the leading vocal professors. He, too, saw that she had a fine organ, though the training, little and bad, that she had received had already done it some harm. It took nearly three years of hard work to undo this damage and convert Helen Blain into a first rate singer. The task, however, was successfully accomplished, and when Hermann Klein left England to reside in New York he predicted that one day his Scotch contralto would make a big name for herself.

Each summer during his London visit she has studied regularly under her old master, who accompanied her at a concert which she gave at the Bechstein Hall in 1903. Slowly she was beginning to win a small reputation in the provinces, particularly in Scotland, and last year she was received with notable honors in her native town of Falkirk. But the real chance did not come until this winter, on the last Sunday in November.

An important concert was given that night at Covent Garden in aid of a theatrical charity, and at the last moment three of the "star" artists were unable to sing. Some one discovered that a vocalist was among the audience who would be willing to help fill up the gap. Music was brought, but there was no time to change her costume, and, just as she was, in morning dress, Helen Blain went upon the stage and sang Little's fine song, "Abide With Me." The delight of the crowded assemblage knew no bounds. They were unexpectedly listening to one of the best contralto voices that had been heard in years, and to a singer who was evidently a thorough artist. They testified their surprise and admiration by tremendous applause, and, of course, an encore was the result.

Much more resulted, too. Miss Blain was already engaged to sing at the Queen's Hall ballad concerts in February, but the papers began to talk so much that the date was anticipated, and on the 9th ult. she made her regular debut at these concerts, achieving a most emphatic and unqualified success. The critics agree unanimously that the new contralto has a splendid voice and that a brilliant career lies before her.

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WASHINGTON.

THE NORMANDIE ANNEE,
WASHINGTON, D. C., January 10, 1906.

Lieutenant Santelmann deserves great credit for his initiation and persistence in working up these Sunday evening concerts by the Marine Band, enlisting the warmest co-operation of his men in the movement, and in bringing about the decided success that has attended the venture. The concerts artistically have been admirable. They have attracted large audiences even when on two occasions attractive musical affairs were going on elsewhere. The demand for a second series, indeed, speaks for itself. The venture has been financially a success as well.

The elements that combined to this result are the incontestable popularity of this body, the high character of the rank and file of its musicians, recently complimented in a speech by General Elliott. His predecessor, General Hayward, was an enthusiastic friend of the Marine Band, and chiefly, he said, for this reason. Then, too, the fact of permanence and national endowment go toward a rehearsal possibility, granted to few musical companies. This shows distinctly in the smooth, even, unified playing. The leader is insistent, above all, upon the beautiful character of tone by individuals, and also in ensemble effect. The instruments are the best to be had, but "the man must be behind his instrument." Discipline and obedience are evident also, and a delightful harmony exists among the members, with respect and affection for their leader.

The following indicates the character of the work done: Selections from the "Valkyrie," "Tannhäuser," "Lohengrin," "Parsifal"; overtures, "Tannhäuser," "Il Guarany," by Gomez; "William Tell," Tchaikowsky's "1812," Hungarian rhapsodies, "Loreley" paraphrase, Weber "Reminiscences," prelude of "A Basso Porto" (first time given), "Invitation to the Dance," scenes from "Otello" (first time given), "The Monastery Bells," several fantasias, operatic airs and arias, ballet music from "Hamlet," prelude to Mascagni's "Rantzau," Von Weber's "Jubilee" overture, Massenet's "Suites Pittoresques," "Siegfried Funeral March," selections from "Samson and Delilah," and march from "Damnation of Faust."

Solos by the men have been heartily applauded and brought much merited praise to them as artists. Jacques L. Vanpoucke as clarinet artist would adorn any orchestra in style and efficiency. Edw. B. Llewellyn, cornet; Ole J. May, master of the euphonium, and a soloist of strong drawing qualities; Harry A. Stone, trombonist; Robert E. Seel, flute; Messrs. Pfeiffer, Wacker, Fred Patschke, J. Brearton, McIntire, and the second leader, Walter F. Smith, who is also an expert cornet artist, have been heard to great advantage on their various instruments, and been applauded in turn. Mr. van Louck, one member, has been heard in composition, a caprice, entitled "Eglantine."

An overture, "Levanan," which Lieutenant Director Santelmann considers his best work as composition, will be given at the next concert. Several arrangements, marches, waltzes, a caprice, and other things written by him have been heard, and have since become popular. He has also written several songs. On Mondays an orchestra of forty-five men under Mr. Santelmann's leadership are heard in orchestral numbers in a hall in the Navy Yard Buildings, seating 1,500 persons. These are largely attended, the work is always well prepared, and several solos are heard. In 1901 the Marine Band made a successful concert tour through the West, and many fine press notices accent the appreciation of many cities. Lieutenant Santelmann is a native of Hanover, was trained in Leipzig, and was identified with the music there. For a few years director of the Columbia Theatre Orchestra here, he passed into the Marine Band, playing under Sousa and Fanciulli, and later taking the important place he now occupies. More later.

Some musicians come to Washington, look around, take a view of things and leave. Others come, and by reason of mistakes and other causes, remain but for a season. Others come in and take root and grow. Of the latter are the two artists on violin and piano, Johannes Miersch and Adolf Glose. A similarity in powers and dissimilarity of

temperaments or natures threw these two congenially together, and strengthened by the union both are prospering while doing much for the growth and benefit of musical Washington. Their informal "sonata mornings" have been spoken of. Last week's morning of music at the Friday Morning Music Club was a sonata morning, consisting of two sonatas by Franck and Berger and a sonatine by Dvorák. The qualities of nature and training which have brought these two artists prominently before the public were seen by a packed house. The élite of the musical world of Washington completely filled the entire lower floor of the club rooms on I street. The Berger work, of classic type, having four distinct movements in consistent style; Franck's seemingly single thought worked out in four movements, and the Dvorák group of national miniatures, attractive and Dvorákesque, made a delightful program, especially for those who are watching the new writing. The piano part of Berger's first movement, holding eighteen pages of print, did not seem long. The musicians are specially interested in this literature, which seems to be becoming the vogue in many cities. They include Tuille, Reger, Saint-Saëns, &c., characterizing Tuille as "straight-forward, rich in harmonies, pupil of Rheinberger, dreamer with Wagner," Franck as a Schumann influence, Reger having his best instrumental writing for the organ, and insisting that Berger deserves to be better known than he now is.

These two, with a charming soloist, for instance, would make a strong group for concert management in several good Southern cities. Now is the time, too, when they might best be heard there. They have an extended repertory of all types of attraction, are strong, virile, authoritative musicians, both of them prodigious sight readers, and most amiable as to personality. They would certainly make money for somebody, while contributing materially to musical progress of any section. Washington does not lack for "charming soloists" vocal. Let some clever person come and arrange it. Three or four groups of Washington musicians, indeed, could be managed at the same time, and help be given to the musical situation here.

No capital has ever escaped fame, fortune and power. It is absurd not to look for a similar fate (and more so), for the capital of the "greatest nation upon the earth." Definite steps are being formulated by authority for a "public building" which may include music in its shelter. The impulse may come to put up a temple of music such as the art and the town deserve. Meantime the situation needs more life, faith, optimism, among the musicians, and some powerful (good, decent) element to rise up and "manage" those who are aching to "get out and do things."

The Saengerbund is to give a grand Mozart celebration upon the anniversary. A prominent and popular soloist is to sing. The program will be wholly Mozart. By the way, members of the Marine Band were heard in delightful solos at the last club concert of this society. Messrs. Vanpoucke, May, Smith, Llewellyn, Brearton and Stone were among them. They had immense success and a fine supper. Henry Xander crowned himself by unusually good accompaniment, and the genial president-poet, Frank Claudy, was in best vein. Mr. Claudy, who has translated "Faust" into English, spoke of his desire to translate the "Rosary," which he considers a gem of its class, into German, and of his inability to make one hairbreadth of change in anything without harming it. It was played by the cornetist, which led to this remark.

The coming Bischoff concert, January 16, will have Miersch and Glose as artists. Mr. Glose, too, is to play at the Library on January 18.

Georgia E. Miller held her regular school recital this week. The program was played by the seniors of the school, and as usual was all from memory. The work showed care and diligence in the features based on the Virgil clavier theories. Miss Miller gave a short talk upon the value and neglect of the left hand in piano playing, and announced a contest for encouragement in this line. The study of Bach was also discussed, compositions were assigned with a view of increasing interest and understanding of the master, and a prize was offered in this direction

also. The program was as follows: Heller studies, Margaret Wilson; Duvernoy studies and Grieg dances, Elsie Harvey; Grieg's "Humoresque," No. 2 (not played by absence of Jessie Sams); "To a Water Lily" (MacDowell), Katherine Silliman; fantasia, C major, (Haydn), Elizabeth Defandorf; mazurka, B minor, and "Ecosse" (Chopin), Katherine M. Brooks; prelude, No. 20, and two mazurkas, Alice Cheshire; "Sea Pieces" and "The Wandering Iceberg," Louise Donnelly; berceuse (Bjinsky) and Prelude 21 (Chopin), Grace B. Stratton. A number of friends were present, and remarks and comments were most encouraging to Miss Miller and to her students.

Charming variety was lent to the above exercises by the performance, vocal and instrumental, of two young gifted Washington girls, Olive X. Demarest, pianist, and Irene Diederich, lyric soprano. Miss Demarest played Chopin and Rubinstein and a MacDowell encore with spirit and understanding and excellent technic. The singer, before noticed as singing in the Saengerbund concert, electrified the hearers by those rare and indescribable faculties of seeming to know what she was singing about, of being able to look what she was saying, and of being able to convey to all who heard the sentiments she was herself feeling. Off the operatic stage and the plane of such artists as Sembrich, these qualities are almost never heard united in singers. Added to these were faultless enunciation and an exquisite voice of light, lyric, thrilling quality, and you may imagine the satisfaction in listening to Miss Diederich.

Mary A. Cryder shared the privilege of the reception given to Sara Bernhardt by Mrs. Harriman, of Washington. She describes the great artist as being fascinating beyond description and altogether lovely. Miss Cryder, being a fluent French speaker, could profit by the pleasure to the fullest. Miss Cryder has charge this week of two unique lectures to be given by Julien Tiersot, of Paris, on French songs, the speaker himself illustrating his subject in song. This French fund of vocal literature which Miss Cryder possesses enriches greatly the literature of her vocal studio work. She is a faithful and conscientious teacher of singing and has association with artists of the first class, managers in her domain as manager of artists, and her native artistic refinement make of this teacher one much sought and deeply appreciated by students and their parents. She has charge of the vocal classes at the Eastman School, one of

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Harry Stratton has been in Washington. Amy Fay passed the holidays here, and was an interested listener to the sonata concert given at the Friday Morning Club.

The Madame Espita and Norman Daly School of Music held a holiday reception and theatre party this week in honor of Mary McFarland, of Denver, Col., a vocalist and former pupil of Mrs. Daly, who, after study in Paris, has returned. She sang in a trio with harp and violin in public. The young singer's voice is sweet, well trained and sympathetic, and she seemed to hold her hearers and win much applause. At the reception, numbers from oratorios "Adeste Fidelis" and "O Holy Night" were sung. Norman Daly played solos.

A vocal teacher has remarked that Oscar Gareissen had all the vocal qualities naturally which teachers were trying to teach to their pupils. In the Rochembeau, where Mr. Gareissen lives, his singing is listened to by other tenants as a pleasure, especially when he accompanies himself at the piano. This was told to this writer by one of the tenants himself. The Gareissens are to give a series of entertainments, talks and teas at the Rochembeau. The first was given this week.

The Boston Symphony will play Schumann's symphony in B. flat major, Bruch's concerto No. 1, in G minor, for violin and orchestra, with Willy Hess, of the orchestra, as violinist; a pastorate from Bach's Christmas oratorio, and Liszt's "Tasso." The sale of seats is fine, as for the other two concerts. It is a great privilege to have the Boston and Philadelphia orchestras come to Washington.

Arthur Mayo's church choir services in the Calvary Baptist Church are drawing large audiences to the church, already a popular and beneficial one from a religious side. Mr. Mayo's heart is all in his work and he has admirable soloists. Mlle. Hardin-Hickey is the soprano soloist.

Mrs. Frank Byram is doing much also for the music of the Westminster Church Memorial. Her Christmas music was much discussed. Last Sunday evening Louis Espinal, of New York, sang "Lord, Let Thine Hand Help Me," by Handel. Mr. Espinal is one of the coming baritones now under tuition of Gogorza. He would be welcome in recital in Washington. Mrs. Law Ormsby sang a Gounod selection, "Ring Out, Wild Bells," on Sunday evening. Dr. G. Harris White and Aileen Miller sang Christmas solos in this church, giving much pleasure.

Young Goldshoro, of whom so much has been said, and who has returned to Washington after an extended and successful study and concert life in Germany, will make his first appearance here this week at the Arlington Hotel. Wishes of all go with this violin artist in his career.

Franceska Kaspar, daughter of Josef Kaspar, the director and violin artist here, will sing at Mr. Goldshoro's concert. She is also to sing before the Friday Morning Club an aria

from Massenet's "Mary Magdalen" and "Depuis le jour," the "Louise" aria from Charpentier's opera, which, by the way, should be included in Mr. Savage's repertory. Miss Franceska will also sing nine songs at Mrs. Slater's next week in Richmond, before the Choral Society, and in Waco, Tex. Here is another soloist who by talent, training and attractive personality would make money for any manager who would arrange concert tours throughout the South and West.

Yet another is Ella Stark, pianist, an artist of marked attraction, always successful, with a large, varied and valuable repertory, health, looks, charm, desire to move, to play, and to do something besides teach and study for self. She is now adding Brahms' impromptus and last works to her repertory, already full of choice variety, is full of life and hope and ambition. She plays here on opportunity, much in salons and at informals, and has many interesting pupils. The last are steadily growing in number, but Miss Stark should be heard more in concert while young and vivacious and full of the artistic fire. See a few press comments upon this pianist elsewhere.

Mr. Van Arsdale, tenor, sang solos at the Vermont Avenue Church, where Mrs. McDuffie, his teacher, is choir leader. He has a lovely tenor voice and was much admired in this, his first effort of like character. Mrs. McDuffie is most hopeful for this tenor's future. "Glorious Morn," by Niedlinger, was one of his solos.

May Dale Smith, pupil at the Martha Washington Seminary, is a promising but modest pianist.

Miss Stark, Miss Upcraft and other prominent and efficient pianists, make complaint as to the slight esteem in which the services of first class accompaniment is held by singers, by people of society, and by students of song desiring coaching work.

A church in this city, stirred by so much being said about the value of fluent sight reading and its lack by choir singers, has established a sight reading class, with competent teachers, right in the church, and hopes to develop some power in this direction. The great wonder is that, in a country so educative as the United States, this first and fundamental necessity of all music study should be left undone.

The Savage Opera Company is next to give the "Niebelungen Ring."

Reisenauer, January 17.

Many mentions arrive after the regular letter has left Washington for printing in New York. In such case, save in emergency cases, these mentions are left over till the following week. They are never either lost or forgotten. Send notes in early and at once. The family of the paper, as in the case of all families, and justly so, are naturally preferred in all instances. Unlimited generosity, however, is extended to all who may be sincere and earnest music workers, and cordial invitation is extended to all.

The public school music of the United States is having consecutive attention in THE MUSICAL COURIER. See elsewhere. This will create a better condition of pupilhood for the private studio folks, will offer many lessons to the latter, and will develop the musical progress of the country materially. Parents are being interested and appealed to, and THE MUSICAL COURIER is going into private families with the same power, pleasure and persuasion as has been known in other ranks.

Beethoven's sonata, op. 13; the first movement of Schumann's A minor piano concerto, Chopin's preludes, second impromptu and first ballade, Weber's rondo in C and Rubinstein's etude in C was the program played, with comments by John Porter Lawrence, at the first of the recitals by the Washington College of Music. In the concerto movement Anton Kaspar represented the orchestra intention on the violin, a tour de force, but well done by this able artist. Mr. Lawrence was listened to with great attention, both in speaking and in playing. For the second recital, Genevra Johnstone-Bishop, vocal teacher in the college, a singer of high and extended reputation, and a woman of great personal attraction, will sing. Sydney Lloyd Wrightson, S. M. Fabian and Charlemagne Koehler gave a recital before a State association this week, and Mr. Wrightson sang before the Society for the Blind.

FANNIE EDGAR THOMAS.

Novelties Played by the Schulz Quartet.

Two new string quartets and a new sonata for violin and piano were played at the concert by the Leo Schulz String Quartet in Knabe Hall Monday night, January 8. The first quartet by Stenhammar, in F major, is surcharged with modern ideas. In the first movement, quasi andante, and also in the second, presto molto agitato, the composer showed that he was not influenced by conventional forms. It is an interesting work and Mr. Schulz and his colleagues performed it with warmth and delightful abandon. The sonata played was by Louis Victor Saar, a resident composer, who is a marvel of industry of high and noble quality. The new sonata in G major, op. 44, is a composition that will stand comparison with any work written for violin and piano in the past decade. While cast in the modern mold, the sonata has the dignity and beauty of a classic, in outline and intention. This is particularly true of the second movement, the Larghetto. The first movement, allegro moderato, con passione, is aglow with the fire of the Latin peoples, while the third movement, allegro con brio, is more Teutonic. The sonata was beautifully performed by Maurice Kaufman and the composer. A quartet by Glazounow, in D minor, the fifth in that form by the Russian composer, completed the program of a rarely enjoyable evening. Glazounow's work abounds in the ideas expressed in other compositions by the same composer and none of these ideas are tiresome. The personnel of the Schulz Quartet follows: Maurice Kaufmann, first violin; David Robinson, second violin; Fritz Schaefer, viola; Leo Schulz, cello.

Madame Sembrich's Recital.

Madame Sembrich will divide her program at her recital to be held at Carnegie Hall, on February 1, into three parts, which will include old songs and opera arias of the seventeenth and eighteenth centuries, classical German lieder and modern French, German and American songs.

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"H AS 'Parsifal' had its day here?" asks the *Herald*. Yep.

ESPERANTO, the new universal language, is said to be making vast progress. So is the new orchestral language of Richard Strauss.

A MAN in Paducah, Ill., wakes up from a long sleep and writes: "Do you call 'Siegfried' music?" Not the way it sounds when played in Paducah.

A "THROAT expander" for singers is the latest along the line of scientific aids to music. Why doesn't somebody invent a brain expander and thus make all the other inventions unnecessary?

THERE is a popular song now prevalent, called "Everybody Works But Father." It has been proposed to amend the title to "Everybody Works But the Critics." Amendment accepted.

IT is beginning to be a question whether Tschaiakowsky was not right when he penned this, in November, 1872: "Brahms has not fulfilled the obligations which Schumann laid upon him and upon all musical Germany personified in him. He writes fluently, skilfully, correctly, but without a spark of independent genius." Certainly, two hearings this week of the Brahms D major symphony did not raise that composer's stock in this vicinity. So far as some persons are concerned they would not trade one symphonic poem by Strauss for all the four symphonies by Brahms.

LET Tuesday, January 9, of this year be writ large in the annals of the American composer. At Carnegie Hall they played Loeffler's "Death of Tintagiles"; at a Mendelssohn Hall matinee were heard twenty-three songs by Clayton Johns, and four piano pieces; and at the same temple of art was given an evening concert at which Arthur Foote's piano quintet figured on a program of three numbers, the other two composers represented being Mendelssohn and Mozart. THE MUSICAL COURIER feels that its long pioneer work in the good cause is at last beginning to bear fruit.

MME. ANNA LANKOW, the well known singing teacher, who, as reported in THE MUSICAL COURIER at the time, met with a severe accident while driving in Naples some months ago, returned to New York Thursday on the Prinz Oskar. Mme Lankow was in the German Hospital at Naples for three months, and at one time was in danger of having her leg amputated. She was saved from death by blood poisoning only through the most heroic efforts of her physicians. Mme. Lankow is still unable to walk and was removed in a private ambulance from the steamer to her home in West Ninety-seventh street. She has been the recipient of hundreds of congratulatory messages and visits since her return home.

SPEAKING of Puccini's "Bohème," the *Sun* says: "The steady growth of this pretty work in public favor was again attested by the presence of a large audience. The opera's popularity has been fairly earned. The work was an unfortunate victim of misconception when it was first performed here, and that was due to inadequate interpretation. That, however, is a thing of the past." The foregoing paragraph is profoundly moving in the unconscious naïveté of its confession. So the public recognized the merits of the work, even though it was "an unfortunate victim of misconception when it was first performed here." Whose misconception? Why did the critics misconceive it? Were they not able to separate the music and the libretto from the performance? The work a "victim?" Never. It was a success from the start, and has everywhere met with the triumph which THE MUSICAL COURIER predicted for that charming opera when it was first heard outside of Italy. The addle patedness of critics will never be "a thing of the past" until critics themselves share the same fate. Critics lag superfluous on this busy globe. What is needed are people who do, not drones who stand about and interfere with the active workers of the human hive. Frogs croak and so do critics. Frogs have greenbacks and critics try to get them. There are also other points of resemblance.



Rubinstein Junior and the Press Agents



IN the manner usual under such circumstances as prevail in the concert giving world of America a pianist known in Berlin, other parts of Germany and in Paris as one of the gifted among the younger piano players of the day was announced in the papers as coming to America to give a series of performances. He is a young Pole who studied in Berlin. He had played with such success in Paris that, although poor, he could maintain himself there through his public and private performances, and that means much. Unfortunately his name is Rubinstein, and those in this city who felt that there was nothing in it for them if he made a success here at once claimed that he was only engaged to come to America because of that fact—namely, his name. Good.

His first appearance was set for Monday night, January 8, at Carnegie Hall, and on the Sunday previous the Tribune daily paper of this city published the following article, intended, as its vicious mood testifies, to slaughter him in the usual approved style:

The press agent of Arthur Rubinstein, a Polish pianist who is to effect his American debut at a concert at which the Philadelphia Orchestra will also play, in Carnegie Hall tomorrow evening, asks the public to believe that when a baby of eighteen months he "could pick out tunes on the piano." But that is not all. Other babies a year and a half old have pounded the keyboard and sung "goo-goo," though all did not have press agents to turn such infantile performances into set tunes. Here is something more amazing: "At three, when his parents called in Joachim to ask him for advice as to their 'prodigy,' he amazed that master by transposing a composition of Brahms without even the assistance of notes. At four, with the assent of Joachim, who was deeply interested in him, he actually appeared on the Berlin concert platform. At that point in his progress Joachim saw that he was thoroughly educated, not only in music but in some of the sister arts and in literature." A pianist who had a thorough musical, artistic and literary education at four, even though eighteen years old now, is a greater curiosity than anything that ever was in Barnum's museum. Why must he play the piano? We should prefer to hear him discourse on Boehme's mystical philosophy and the Attic tragedy. Or did the education begin then which has been made thorough since?

The man who wrote the above statement had never heard this young Rubinstein, and yet he attempts to prejudice his case before the American musical world on the ground of the statements issued by a press agent. As this paper is, in some degree at least, interested in musical affairs, and as these so-called press notices had not been heard of before, it inquired regarding them of Mr. Ulrich, the manager of Rubinstein, and he stated that he knew nothing of them, had never seen them and was not responsible for them. But even so, assuming that they were part of a propaganda, it does seem strange that the critic of the Tribune, who writes what are supposed to be press notices for the institutions he is associated with, should find fault with other press notices, particularly when there is no crime involved. Thousands of times the Tribune music columns have published press notices of the very artists, associations, schools, &c., in which and for which the Tribune critic writes or lectures. No harm in that whatever. It is all part of the mechanism of practical musical work—the publicity of it. There was no Attic tragedy in it, it must be admitted, but it was part of New York philosophy, and not very mystic either.

But—and this is the point: How could the man who wrote that article be assigned as the one who should subsequently criticise the very pianist against

whom he was attempting to prejudice his readers? If Arthur Rubinstein had shown himself a more prodigious artist than Anton Rubinstein was, the Tribune writer who published the above on January 7th could not have been able to do him justice on January 8th, the deep seated prejudice of January 7th being of that ineradicable type that could not be bleached even by a divine ray, much less by human ability, and this is proved by one sentence in his subsequent comment on the playing of Rubinstein: "If he can but bewilder he will be satisfied, though he call in every device of sensational claptrap." That, of course, is not criticism; it is merely probing into motive and is a general denunciation and deserves no further notice, but it proves the prejudice.

On that same day, January 9th, the daily papers of this provincial town made the following statements on Rubinstein's playing:

EVENING SUN: When his two great hands struck the keyboard, he produced effects of strength and brilliance utterly unlooked for. He played with freedom, to the danger point, and he kept his head to the conductor, not slavishly, but in the manner of ensemble performance. Sometimes he led the band.

TELEGRAPH: His playing is not sensational and flamboyant. It is marked by discretion, great intelligence and interpretative skill. His tone is brilliant and for so young a man he has unusual power. That he has also thoroughly mastered his technic was evident from his successful rendering of many difficult passages in the concerto. While free from affectation he has a definite and pleasing individuality.

He is not merely the music crammed youth, or precocious prodigy, but, youthful as he is, he has come very near maturity. The fact that his future is to some extent still before him, and that he shows not only a large measure of fulfillment, but also a promise of still better things, will only make him the more interesting to our American audiences.

The gracefulness and poetry with which he rendered the lighter passages of his friend Saint-Saëns' concerto were clear proof that the claims that have been made for him as a Chopin player have a foundation in truth.

He was enthusiastically applauded and the Philadelphia Orchestra had to break through its rules and permit an encore.

Rubinstein then played Liszt's "Dance in a Country Tavern." His success on his tour is assured. He will play again to-morrow night, with the same organization, and will give three recitals, the first to take place on Monday. They will be under the management of B. Ulrich.

HERALD: Brilliance from the outset marked his treatment of it and won him a real ovation from the house. His touch proved remarkably crisp and firm, his fingers wonderfully fleet, his pedaling judicious, and his notions of phrasing generally excellent.

PRESS: A moment afterward the youthful pianist brought his hands to the keys. Three or four chords he struck as an introduction. The noise in the auditorium was hushed immediately. Then he began the sonorous prelude to Saint-Saëns' concerto in G minor. A few bars only were needed to show that here was a boy of unusual gifts. His confident attack; his round, full tone; the massive, yet delicate beauty of his touch stamped him at once as a born virtuoso. The impression grew stronger as he played on. Many a note was dropped carelessly under the piano; many a passage was blurred under the furious attack of his fingers and hands. Moreover, this enthusiast threw all thought of dignity to the winds and comported himself as if a hundred devils had him in their grasp. But in spite of all this, in spite of many an objectionable feature in his performance, the impression remained that Rubinstein had all the essentials that go to the making of a great pianist. He has magnetism in plenty; he has tem-

perament to an excess; he has musical grasp and remarkable technical capacity.

GLOBE: Arthur Rubinstein, the young pianist, who made his first New York appearance as the soloist of the concert, revealed in the Saint-Saëns concerto in G minor and in the bountiful number and length of his encores a brilliant and buoyant tone of unusual dimensions. It was a tone which he showed himself capable of richly and variously coloring.

MAIL: Rubinstein showed in his playing a facile technic, ample strength of wrist and finger, and a somewhat grandiloquent style, in which the note of a fine and pervading mentality was no more to be discerned than evidences of emotional depth. There is less scope for these qualities in the Saint-Saëns concerto than in some music which he might have selected, and it is quite probable that at a recital Mr. Rubinstein could disclose more of the attributes demanded here of a first rate concert pianist.

The Staats Zeitung admits that it is dangerous for a debutant to bear a name once owned by a great one. Necessarily after such an admission of prejudice the young Rubinstein, who is as much entitled to his name as the owner of the Staats Zeitung is to his, could not expect fair treatment.

The fact is that the commercial interests of the New York music critics are of such nature that no artist can expect any fair criticism in the daily press, especially as there is no musical artist who is able to meet the demands of all the critics or whose manager is capable of securing all their co-operation in the shape of literary work to be apportioned to them. A manager of a pianist might be able to give to one critic the order to write the artist's biographical sketch; to another the analyses of the programs; to another a history of the piano firm whose piano he has selected to play; to another the translations of the European press notices (although there is none of these critics who could translate more than one language), and to another a job as usher—if necessary—but that would still leave a coterie of unsatisfied scribes, and there you are.

At times the various pianos used at concerts become the objects of their calculated attacks, but on this occasion nothing could be said against the piano without danger of being accused of downright maliciousness, for the Knabe piano on which Rubinstein played was a glorious art product, the highest type of instrument ever placed on the concert stage by its eminent manufacturers.

More on Claptrap.

On "Claptrap in Music" the Sunday Sun gives out the following instructive views, which, in part, refer to this same subject. Let the whole story go out to the world in these columns:

Not long ago the Sun's chronicler of musical doings had occasion to note that a 'cello player was wholly incompetent. The next mail brought a letter containing a batch of this 'cellist's European criticisms. One and all proclaimed him a virtuoso of high rank. The truth was that the man could not play in tune, that he scratched the strings violently, so that nothing resembling the sonorous tone of a 'cello was emitted, and that he could not finger the passage work in the compositions which he attempted. This made no difference to the European critics.

American writers for newspapers meet this condition continually. One of two things is true, either the Continental critics do not regard it as worth their while to condemn bad solo performances, or many of them are guilty of what may politely be called insincerity. One thing both they and foreign artists contemplating visits to this country ought to know, and that is that the "press notices" of French and German newspapers are deemed in this country to be not worth the paper on which they are printed. No American critic pays the slightest attention to them.

It is equally true that the European critics give no heed to what American commentators say, but

the reason is different. The European affectionately hugs the dear delusion that knowledge is centred in him. He shares the general and fathomless ignorance of things American which is to be found all over the European continent. The American critic, on the other hand, pays no attention to what the European critic says, because he believes that it is not what the critic honestly thinks. If the critics of Europe honestly believe the assertions which are exhibited in this country by incompetent performers, then those critics ought to be digging canals instead of juggling with words.

Furthermore, there are several prominent conductors and virtuosi who freely lend their names to the "indorsement" of performers of low grade. These "indorsements" are written, of course, for the American trade. Usually they come from the pens of men who have never been here. One of the principal offenders is Joseph Joachim. He apparently is willing to write a recommendation for anyone who takes the trouble to ask for it. Certainly players of very low intelligence have come here armed with commendatory letters from the distinguished violinist. It might be a kindly act for someone on the other side of the Atlantic to tell him that the possession of a letter of recommendation from him is looked upon in our newspaper circles as ground for suspicion that the holder is not what his press agent says he is.

It is a great pity that when men like Weingartner and Safonoff and Paderewski and Marteau go back to Europe after learning something about America, they do not speak out like men and tell the Europeans that attempts to bamboozle the music lovers and critics of this country are likely to result in a pretty lively demonstration of the fact that there is a God in Israel.

They ought to tell Europe that when it has a cheap tone juggler or a vocal mountebank of which it wishes to be rid that America is the last place in the world to send him. They ought to tell Europe that the standard of performance here is as high as it is in Berlin, Vienna or Munich, and that it is an appreciable distance higher than it is in either London or Paris.

But these gentlemen do not adventure to tell the truth about this country. No one over there is willing to believe it, and rather than accept the testimony of such gentlemen Europeans would thrust their tongues into their cheeks and wink their eyes. They prefer to swallow the inaccurate reports of men like Vincent d'Indy, who failed.

When Mr. d'Indy put his foot on European soil after his visit to America he said at once that Boston was the only city in the United States which showed any signs of musical intelligence. Now, what does that mean? Simply that Philip Hale, who studied in Paris, who is a pupil of Guilmant and an ardent devotee of everything French, had given him "good notices" in the Boston Herald.

When Mr. d'Indy said that he saw no evidences of musical intelligence in the United States outside of Boston, he forgot that he had heard Loeffler's new rhapsodies for piano, viola and oboe in Arthur Whiting's studio in conditions that could not be surpassed in any city in the world. He forgot that some very poor matter of his own had been dignified by presentation by the Kneisel Quartet before an audience not second to any other in the world in musical taste, feeling and information. It was because of its possession of these qualities that it returned the verdict of "not proven" on Mr. d'Indy's trial at establishing his own claim to genius.

But in France Mr. d'Indy stands high. Therefore, when he tells Parisians, who know almost as much about the United States as do the inhabitants of Samoa, that there is no musical intelligence here, they will believe him, and the next third rate singer that makes a Figaro first page success at the Opéra will regard herself as ripe for \$1,000 a night at the Metropolitan.

They try to fool us even with our own goods. We send a singer to Europe. We know the singer to be fourth class or thereabouts. Within six months we begin to receive copies of European comments declaring that this singer is one of the finest things that ever dropped out of the clouds.

Time passes. Our singer is promoted from Madrid to Milan, from Milan to Naples, from Naples to Paris and from Paris to Vienna. The types continue to celebrate her greatness. Finally she crosses the Western ocean and descends upon us with her cohorts of purple and gold, and we learn that she has actually passed from fourth rate to second.

Second rate is not good enough for this country

except when it is advertised as second rate, and then it can command praise in its class. But when Class B artists go up into Class A, they have to accept the handicaps of that class. That is a serious undertaking.

Let us, then, hear a little less prattle about Yankee humbug. For out and out humbug in matters musical Europe is the place. Most of the humbug is devised to fool the Americans. Well, there be fools and fools, but the wisdom of Providence has fixed a great salt gulf between them.

Claptrap Again.

What is the European to do who has been here and become acquainted with our New York musico-critical conditions as they have revealed themselves to his understanding? Is he or she to conclude that because a musician is not accepted by the New York critics it therefore follows that the critics of Europe must have been incompetent or not "sincere," as the Sun says, and that our critics are more competent and of course "sincere"? In the first place, they do not agree. And in their disagreements their motives are exposed and their business relations explained, as the weekly "What the Jury Thinks," published in this paper, illustrates. What does intelligent Europe interested in music rationally conclude? Why should Safonoff or Marteau or Weingartner when they return to Europe speak out like men on one phase of these conditions and remain silent on another?

If the music managers and press agents utilize the criticisms of the New York dailies to stimulate the "sale" of their musical merchandise, knowing the conditions under which they were written, why should they not utilize the criticisms of the European newspapers? If they are also based on a species of graft the facts are unknown; here the whole panorama is open for exhibition, and many of the relations of critics to artists, musical institutions and so forth are public property.

Under given circumstances the criticisms of nearly every critic can be written beforehand in this office, where it was felt as an absolute certainty that the Tribune, the Times, the Sun and the Staats Zeitung and the ridiculous music column of the World would be against Rubinstein. Every intelligent New York musician might have felt this without ever having heard the boy play.

Why is this thus? Thus it is. Now, because why?

Because.

No allotment of duties was assigned to certain scribes; and that was a mistake. We are living in a country and during a period when it is self understood that if favors or justice are to be expected, in most cases pay is expected. The critics are simply *en miniature* what the great ones are. Even Grover Cleveland, moral exemplar that he is, could not withstand a recent \$12,000 a year appointment following from the Insurance muddle. Do not expect these music critics to occupy a higher ethical elevation than men of the Cleveland stripe.

And they are entitled to this. It belongs to them, for they are impressed with the idea that they can help or harm, and if they are expected to help free of charge they will harm to prove that their help must be purchased like that of most men engaged in this sharp conflict for existence in America.

Mr. Vincent d'Indy was no dandy. The above article from the Sun tells us that. How he was slaughtered by the New York dailies! The unsophisticated Frenchman probably buys the Paris Figaro front page articles or inside articles in the *Matin* and *Temps*. He could have done it here in the dailies according to the American method. He probably did not know how. He was slaughtered. Served him right. Ignorance is no excuse.

The Sun explains why, since his return to Paris, he proclaims Boston the only city. Not having been West at all, d'Indy betrays himself in that expression of opinion, but the Sun shows why. Because. Because Phil Hale—good, kind, generous Phil—had given him "good notices" in the Boston Herald.

The fact is Philip Hale speaks French and our New York critics cannot, and he could get near d'Indy, while the boys here were left out in the cold. When an interpreter becomes necessary the facilities are considerably circumscribed, if not totally annihilated. This slur upon Hale is also additional evidence of the peculiar fact that our New York critics are willing not only to deteriorate and depreciate the European, but also the American music criticism which does not emanate from New York. But one line of Hale's is, now that the New York motives are generally appreciated, worth a column of New York daily paper criticism—and therein lies a whole philosophy. It makes the New York debut not only exorbitant, but superfluous. Why purchase it here when it has lost its value?

Go to Boston for your debut. Get the Hale notice in the Herald, get the Journal, which is in very competent hands, the Advertiser, the Post, and you can then afford to come here and get your usual "roast" afterwards. It will be completely neutralized by the Boston record. Should Boston go against you, you will get good notices here very liberally because of the feeling the critics here have against Boston criticism, and their feeling is justifiable; they can point to a considerable loss of business because of Boston interference.

A Renunciation.

Mr. Finck's nervously anticipated book on Edward Grieg is out of the hands of the printer, and it is a very engaging and instructive volume on a subject that surely demanded some authoritative elucidation. The author, however, opens with a broadside that will probably appal some of the critical cognoscenti, although the mass of musicians will welcome it as another period in the march of progress in musical affairs. It is in form of a renunciation, and Mr. Finck puts it in this manner:

The older I get the more I become convinced that the alleged critical faculty of our time is a modern disease, a species of phylloxera threatening the best works of genius.

Mr. Finck might have added to "our time" "and our town," but he probably does not admit that the so-called criticism of this city is a result of any critical faculty. Let us all welcome Mr. Finck into the larger field of humanity—the field of the humanist, where research, study, investigation, comparison and search for knowledge—the synthetic, uplifting, the creative impulse makes life worth something more than a mere effort to find fault with art or even nature itself. As he further on in his renunciation says: "Let us enjoy the fresh grapes from which the harmless wine of musical intoxication is made, leaving the raisins to the analysts and 'critical' commentators."

Unless we really can illustrate how an artist should have performed a work or sung a song, how can we attempt properly to analyze his defects? In music especially this rule operates, because it is also a digital and muscular art. Singing is muscular in operation; playing is muscular through the arms, hands and fingers. Imagine the Tribune soprano singing to illustrate to Mrs. Kelsey how she should produce, or try to imagine the Sun critic, in a manly, vibrant voice, showing Mr. David Bispham how he thinks Mr. Bispham should phrase, and imagine the World singer showing through his powerful bass how Watkin Mills should take an oratorio aria, and the Times vocalist, with his Tribune echo, illustrating how Maconda can alter her trill to his advantage!

Mr. Finck has been reaching his conclusion partly through the view he has had of the gradual depreciation of musico-critical values in this community. He knows that the cataclysm is destined and that nothing can avert it under the New York ægis, and his renunciation, although also partly due to the distastefulness of being enumerated among New York music critics, finally compels him to the step.

His book on Grieg is a protest against all this unprepared and unjustifiable criticism against one

of the elect—a method that has been prevailing for years. It was used, notwithstanding his protests, against Wagner at a time when he and this journal were the only forces that came to the rescue, and his position in the Grieg case is equally justifiable, for the supercilious treatment the great Norwegian has received at the hands of the New York critics constitutes an abomination and has gone so far as to even militate against a pianist who would play the Grieg concerto. How often have the musical people read the sneaking slurs and inuendoes of the Sun and the Tribune and the Echo—the Times and the World—on the pianist who would essay that concerto, and this also has kept his beautiful songs from the recital platform. But the people sing then: at home nevertheless. Take a good look into the unique and fascinating accompaniments, the co-ordination of the vocal and the instrumental phases, the novelty in the harmonies that affect the construction to such a degree as to alter the whole meaning by the change of one note, such changes having been made to prove at once how commonplace the harmonies would then appear—an admirable test and a fine study. And the originality of Grieg; the manner of conveying something to us! Its atmosphere; its texture!

Grieg also avoids profuseness, avoiding the abundance which is apt to neutralize the structural power and dignity of a composition, and for that reason the wise analysts say that the Grieg concerto is "easy." Ask Fanny Bloomfield, ask Teresa Carreño, ask Pugno, ask any artist—artist, we say—whether it is not on a level with all piano works as to difficulty if it is to be done properly. It is "easy" to kill it; but to play it—there are not many human beings on this vast globe that can "play" that concerto—probably not twenty-five, aside from our daily paper critics. They play it superbly—nit. Not one of them can play the passage work of the first movement for the right hand alone. Hence it is "easy."

But to Finck's Book.

It happens that on the very week when the Finck book on Grieg appears a book on Brahms is also issued written by J. Lawrence Erb, of Brooklyn, and, putting the two books together—if that could be done—it would be found that musical criticism is really hopeless. In order to show the perversity of the pursuit, ranging opinions of all kinds together, we can quickly determine how complete the complexity and diversity of views is and how varieties of minds alternate and differ and agree and disagree in the compounding of a musical opinion. For instance, Mr. Erb says, on page 126, of Brahms:

No other composer has introduced so many innovations of melody and harmony and rhythm; no other composer has ever exhibited so great variety of rhythm. (His italics.)

LA MARA: (Quoted by Finck.) "To the question, who is the most original and poetic of living composers, there can to-day be but one answer: Edward Grieg." (La Mara's italics.)

ERB: As a pianist he attained first rank (Brahms).

DR. WILLIAM MASON: His tone was dry and devoid of sentiment, his interpretation inadequate, lacking style and contour. It was the playing of a composer and not a virtuoso. (This was referring to the same Brahms.)

SPITTA: (Of Brahms.) No musician was better read in his art and more constantly disposed to appropriate all that was new.

VON BULOW: I believe in Bach, the Father, Beethoven, the Son, and Brahms the Holy Ghost of music.

TSCHAIKOWSKY: I do not care for his music (Brahms').

BRAHMS: After being Tschaiowsky's host at Hamburg, whither he had gone to hear the latter's fifth symphony, told him that "he didn't like the symphony at all."

BRAHMS: (According to Erb) did not sympathize with all that Dvorák did or tried to do.

RUNCIMAN: (Of Brahms.) He had not the intellect of an antelope. "Much of Brahms' music is bad and ugly music; dead music."

FINCK: Brahms' music is "musical small talk, meaningless twaddle; a great dressmaker—a musical Worth."

DR. LOUIS EHLERT: (Of Brahms.) Two atmospheres lie between him and us. Twilight surrounds him, his heights melt in the distance; we are at once allured and repelled.

FINCK: (On Grieg.) From every point of view that interests the music lover, Grieg is one of the most original geniuses in the musical world of the present or past.

A. N. Y. CRITIC: From the professional musician Grieg does not meet with such favor (as from amateurs).

TSCHAIKOWSKY: (On Grieg.) What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty and independence, &c.

And now to close these comparatives let us quote from a letter of Grieg to Finck, published by Finck, what the former says of Brahms:

I confess that your judgment of Brahms was a great disappointment to me. That you, with your great, wide horizon, have failed to discover the real Brahms is quite too extraordinary and shows how the most many sided men have their limitations. For me there is no doubt concerning Brahms. * * * The necessity of placing him by the side of Bach and Beethoven is as incomprehensible to me as the attempt to reduce him *ad absurdum*.

Grieg therefore differs with Bülow on that, as Finck differs with both. What would be Bülow's opinion of Finck's opinion on Grieg, basing it on his difference with Brahms? Tschaiowsky agrees with Finck on Grieg and Brahms, and Finck disagrees with Grieg on Brahms and with Brahms on Tschaiowsky, &c.

Mr. Finck has under all circumstances done a fine piece of work by enabling us to get a better perspective of Grieg and his refined workmanship. But he must go forward and instead of renouncing criticism he will be able to aid in the good work of exposing the unsanitary condition of that pursuit in New York. He cannot be spared. B.

IN view of the fact that some of our critics of music are engaged in instructing us how to compose, how to understand orchestration and how to write program notes with encyclopedias from which to copy the knowledge contained in their explanations, and in view of the fact that we are actually instructed how to listen to music, it is essential to explain this latter proposition first of all, for unless we know how to listen to music we will not know how. We hasten therefore to explain how to listen to it.

HOW TO LISTEN TO MUSIC.

The first fundamental law, if one wishes to listen to music, is also a self evident one and consists of the imperative recognition of the fact that in order to listen to music one must be born first. This is actually a prerequisite, and we insist upon it as a specific necessity. No one will or can reasonably be expected to listen to music unless he or she is born.

After that, and only after that act has been performed, will a subject be able to listen to music. It is therefore taken for granted that you are born, and after you have convinced others of the truth of this you can take the next step necessary in order to be able to listen to music.

The very next step after birth, accepting the corollary that you are still alive, is to possess ears. These ears are sometimes supposed to be mere ornaments for the display of personal adornments, but that is an error if you desire to listen to music. Much as the ear is needed for the display of accessory charms, its first duty is to hear or to help to convey to the aural centres of the brain the tone waves, which wave as they proceed toward your centres and vibrate them in sympathy. This sympathetic vibration, however, can take place only when two actions concur, and they are your conscious existence and your apparatus of nerves that

co-operate in all directions. Of course, you may be a lunatic and yet be able to listen to music, just as you may be one to tell others how to do it, but the former is no conclusion of the latter, although it may conclude the former.

After these two postulates have been accepted you take your next step. It is now assumed that you were born and that you have the apparatus and music is made. Do you suppose that you now know how to listen to it? Oh, no. Some one must tell you how. You have read books, know your alphabet, have heard for years ministers speak sermons, have been here and also in Europe, have studied singing and piano or cornet, have been a member of a church choir or a kaffeklatch, have read the daily papers for years, been at pupils' concerts, at recitals, at musicales, at light and dark operas, at sympharmonic and other concerts, yet, notwithstanding all this and many other offenses, you still, by no means, know how to listen to music, although you have, by this time, grown up and really used your ears to some purpose.

Now comes the crucial period of your existence, for now the time has arrived when you must be told how to listen to everything you have heard. The fact is you have not heard any music at all, especially if you have been a regular opera patron. You have heard Beethoven's C minor Symphony thirty-four times and have assisted to play it many times at home, taking a part in the four-handed piano arrangement; you have been playing Mozart, Beethoven, Liszt, Chopin and even other sonatas, and your brother, the violinist, and you have been playing piano and violin sonatas, and your sister has been singing for years Mozart, Schubert, Schumann, Liszt, Grieg, Lassen and Jensen (do not follow the foolish custom of neglecting these two) and Richard Strauss and Hugo Wolff and Pfitzner—singing songs of all these and even some songs of Americans—all that amounts to nothing, and you really do not yet know how to listen to music. You may think you are, but thinking—why, thinking is merely thought in its present participle. When you listen to music you must not think. If there is anything that will interfere with certain projects and with many money making schemes of the people who are here to listen to music for you and afterward to tell you what they think of it—if there is one thing that will interfere with them it is your thinking when you listen to music. Thinking and music when it is played are two diametrically opposing forces, and one should never exist where the other resides. Stop it. Do not think.

Now, then, you are in that state of mind which prepares you to be told exactly how to listen to music. And this is the more emphatic when you consider that your education has been one consistent misapplication of forces, for you have always been under the impression that you must think while listening to music, whereas it was some one else who all this time has been thinking for you, not for the purpose of hearing the music, but for the purpose of learning how to tell you how to listen to music as he understands it. That is, you must be told how to listen, while no one ever tells him how to listen. There is where the modesty of it all comes in. He can tell you how to listen, on the ground that that is the way to listen. You can only listen to music as it is explained by one who also could not understand it unless he is first told how to listen. You will never succeed now, having gone so far, without thinking, and this shows to you how sensible you were when you did not think while you were listening; for now when you are to be told how to listen you have all your thinking powers ready in their full plenitude to take in the message. And you will need them, every one of them.

You see and appreciate the fact that you were born, and under no circumstance must you dare to deny this, especially in any one's presence; do not attempt to deny this. Then you were born with ears and their apparatus. You must maintain this

also. Then you studied music carefully and went for years to all kinds of musical affairs. But you made one nearly fatal mistake. You were occupied during a part of all this time in thinking. Dreadful error. Did it never occur that you were introducing an active poison in your mind, an irritant that prevented a true appreciation of the art? Never?

Thanks to otherwise protective Providence, some one else was doing the same thing. Some one else was preparing an arrangement by means of which you could be told, for so much a tell, how to listen to music, and that, after all, is the true reason why you are now saved. If that had not happened to occur you would now actually be compelled to think while listening to music, whereas all you need now is to think when you are told how to do it. Of course, there are those who report that it is really much more difficult to understand how to listen to any explanation as to how to listen to music than how to listen to the music itself, but then that is not your fault. You will get along after a while, and you have really no idea how your time, labor and money will be saved. You need not go to any concerts or musical affairs hereafter at all. All you will need hereafter is the explanation of how to listen in accordance with the listening of those who went in your place to listen without being told how. The plan having succeeded, you now know that whenever you are at a concert or recital neither you nor any one else is thinking, for if you gave one thought to the music you would not require any explanation as to how to listen to it. Of course, you know, or you ought at least to know, that you were born once upon a time and that you have ears and money, too, to buy tickets for concerts, and you also know how to read the programs, and you may probably, after getting accustomed to it, find your way home without the aid of a chaperon or the police, but you do not know, despite all this, how to listen to music. Some one else tells you that, and then when that is over you usually know less than you did before, and you have less money, too, which equals both. If at any time any one should ask you how to listen to music tell him or her to apply at this office, unless you can explain it. We have all the charts here for every emergency, and the telephone book can give you the number of the insane asylum in case you conclude to go there before coming here, which we would advise, for the world must be full of lunatics if people must be told how to listen to music, when music itself is the one elemental force and language that explains itself and that refuses to be explained. Music critics are not here to explain the music. They can only explain what impression it made upon them, but that does not explain to you what the impression was upon you. If you do not know that even the insane asylum will not help you

THIS is from the Boston Iconoclast: "With the New York Symphony Orchestra will come Walter Damrosch, who is doing a good work as a conductor these days. Walter is shrewd in more ways than one, for he is now 'on the right side' with all the musical powers; even THE MUSICAL COURIER is with him, and everything is 'just lovely.' Good for Walter!" Too fresh!

COMPOSITIONS are frequently played at concerts "by request." Why cannot the process work the other way also? It can; and THE MUSICAL COURIER heads a "request" to keep Brahms' Second Symphony off local orchestral programs for at least a season or so to come.

A LITTLE London sheet, yclept the London Musical News, known to MUSICAL COURIER subscribers only because we have occasionally poked fun at some of its paragraphs, grew very hot under its soiled collar when it read the now familiar story of J. B. Hector Rice and his "Corsair" overture, and the little London sheet sate itself down and wrote the following article, which filled the breasts of its staff with martial and unholy joy. The fragrant title of the article was: "The Tactics of the Skunk." Here is an account of the tactics:

News is to hand of a piquant scandal in New York city in connection with the recent competition for the Paderewski prizes. A few years ago the distinguished virtuoso gave a sum of money, the interest on which was to be devoted to providing, once in three years, three prizes of the value of £100 each for compositions by composers born in the United States, one piece to be for full orchestra, a second for chorus, with or without solos, with orchestral accompaniment, and the third to be chamber music for any combination of instruments. The usual conditions are observed, such as, for example, each composition must be sent in anonymously, with the composer's name in a sealed envelope. The judges on this occasion were B. J. Lang, J. K. Paine, Franz Kneisel, Walter Damrosch and H. E. Biel, but Professor Paine's ill health prevented him discharging his duties. About eighty manuscripts were sent in and took some time to examine. Eventually the prize for an orchestral piece was awarded to Arthur Shepherd, of Salt Lake City, for his "Overture (sic) Joyeuse," the other prizes being withheld for lack of merit in the compositions submitted.

So far the compositions presented nothing startling, but it appears that in the course of their labors the judges came across an overture called "The Palisades," which was of so different a character to what was expected from a native composer that their suspicions were aroused. Before very long they identified it as an overture by Berlioz, "Le Corsair." Not a note in it had been altered—the overture had simply been copied out and forwarded intact. Scenting fraud, or, at any rate, something underhand, the trustees very properly opened the envelope and found it to contain the name of "John Rice, Box 11, Hudson Heights, N. J." Thereupon the judges traced John Rice, who proved to be an employee in the mail department of the New York MUSICAL COURIER, and invited him to explain. This, however, he declined to do, with a rather truculent display of independence. It is stated on his behalf that he knows nothing of music and had never even heard of Berlioz, so it really seems as if someone had been using John Rice, either the man or the name, for his own purposes.

The allegation is made in a New York paper that Rice was only the cat's paw of another person who had a grudge against some of the judges. This individual hoped to dupe them and then to proclaim that they had failed to recognize a composition by an acknowledged master. It is possible that the judges themselves have some inkling of this, and that they are not so anxious to nail John Rice to the counter as to get at the person who stands behind him. If they are suspicious, they may well be excused, for it may be remembered that a certain New York musical paper some time ago confessed that it had deliberately manufactured false "news" so as to entrap confiding contemporaries who took items from its pages, a procedure that may have been "smart," but certainly "was not cricket," to adopt a modern phrase.

John Rice, being an employee of the New York MUSICAL COURIER, the proprietor of that paper seems to feel that some slur is cast upon himself by the attempted fraud or silly joke—whichever it was—and devotes nearly seven columns, or about 330 square inches of space, to an article on the subject. In this John Rice is posed, we do not know whether with his concurrence, as injured innocence, while abuse is lavished on the judges.

The purpose of the article is clear enough; the effect is also clear enough; but the purpose and the effect are diametrically opposed to each other.

There is in the American continent an animal with peculiar means of defense, which have caused its name to become a byword with the American people. Only a "skunk" would attempt to play a dirty trick upon the judges in this way, and it is to be hoped that the culprit, whoever he may be, will be identified and ostracized.

In all likelihood, since the foregoing was written, the first blush of truculent ardor having passed, the editors of the London Musical News have been going about with blanch on their faces and fear in their hearts, waiting for the return bombshell from this office. Well, there will be no bombshell, and the Musical News may breathe easy. The little London sheet shows such painful ignorance of the circumstances and facts underlying the whole Rice-Berlioz incident and of its purposes, ethics and ramifications that it were an idle task to apply the process of enlightenment. What does it all matter, anyway, especially to London? We have no personal acquaintance with the skunk or his means of defense, and gladly concede superior knowledge on that point to the Musical News editors. THE MUSICAL COURIER hopes, too, that the culprit, whoever he may be, will be identified soon and completely, and we will help with all our heart to ostracize him. He is a despicable person, and THE MUSICAL COURIER is thinking strongly of offering a liberal reward for his discovery.

THE following letter, written by one of the best known musical citizens of New York, was received at THE MUSICAL COURIER office:

To The Musical Courier:

This paragraph was printed in the Sun the day after Safonoff's notable reading of Tchaikowsky's sixth symphony: "The finale has been played here with a little deeper eloquence, and that, too, without such extraordinary extension of the sixteenth note rests just before the poco rallentando. There is no justification in the score for this nuance. It is squeezing the last drop of blood out of an agony and has no artistic plea for existence. A moderate articulation of the sobbing phrases with the stopped horn tones between them seems desirable, but such a thing can be carried too far."

What an outrage! The public in attendance came nearly mobbing Safonoff for this vulgar and reprehensible profanation! To think that he should commit such a breach against art as to extend the sixteenth note rests before this particular poco rallentando! I shall never hear a poco rallentando again without remembering this awful contravention!

WHILE THE MUSICAL COURIER has received a gratifying number of orders for program notes, annotations, analytical programs, folk song prefaces and lectures, there is nevertheless a large stock of those commodities still on hand here, and if patrons will order promptly, THE MUSICAL COURIER is in a position to make special post holiday prices for another fortnight or so. Address all communications to Boodle Editor, care of THE MUSICAL COURIER.

THE deficit of the Vienna Opera was over 1,000,000 crowns last year. That is not too much for high art. Why doesn't Vienna try the New York plan?

ALBERT NIEMANN, the great tenor, who was so popular in New York in the 80's, celebrated his seventy-fifth birthday last Monday. He lives in Berlin.

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It looks Safonoffish up at Carnegie Hall. Do you remember what the talking bird (escaped from "Siegfried") whispered last week?

Let us go into a study of the wide contrast offered by the styles of Safonoff and Weingartner. To begin with, Safonoff was born in Moscow, November 21—help! help!

Was Walt Whitman right, after all, when he said: "I hear America singing"? It certainly has a golden tone.

That was a realistic performance at the Hippodrome last Sunday evening, when Sousa played his suite, "The Last Days of Pompeii," and with the outbreak of the volcano there came the roar of half a dozen Numidian lions, and even the familiar pungent aroma of Leo floated through the auditorium. Of course, this was no Straussian touch in the Sousa orchestration, but the real thing. Under the floor of the concert room is the huge lion den of the Hippodrome, and when the tuba began to sing its loudest song in earnest the lions were stirred to action and roared back in answering challenge. Here is a great chance to produce Saint-Saëns' "Africa," with an obligato in natura.

The Tschaiakowsky boom in town and the Seidl memorial service last week came together, and recalled to the mind of an old inhabitant the Tschaiakowsky article on Wagner and Seidl's reply thereto, both published in 1891, when the famous Russian made his visit to New York to assist at the formal opening of Carnegie Hall. Strangely enough, it is difficult to find any printed record of the controversy. Has any one a copy to lend for reproduction?

Last week this column printed some beautiful invective which Michael Monahan let loose against the Hall of Fame authorities for refusing admission to a statue of Poe. This week there is even



"At Faust."

Geraldine: "Didn't Marguerite sing like an angel?"
Gerald: "Yes; and didn't Mephistopheles sing like the devil?"

a choicer gem for the lover of unadorned English to chuckle over. Let those who believe that the good old era of sanguinary religion and strong expression has passed by read these words, penned in the Chicago New World by the Rev. Father Judge, a Catholic priest:

"The editor of the Philistine is an atrocious liar. We should not use such strong language in characterizing the infamy of this poisoner of wells were he not a moral microbe. Only two or three weeks ago the daily press of Chicago called attention to a case of suicide which was confessedly committed by a victim, as we may call him, of the principles advocated in the Philistine. Its editor published and circulated a booklet about our Lord that violates every principle of public decency and fills the Christian soul with rage. Voltaire's worst sneers and sarcasms would be edifying reading compared to it. The mind of such a scoundrel is like a red light district and his conscience like a city sewer. He blasphemes the Deity, thinking in his maggot soul that he is an Ajax defying the lightning. He is even less dignified than Ingersoll challenging God to smite him. He is like a cur dog standing at the Golden Gate of the Great Pacific and spleening his tiny bark at the infinite sea. In every country, in times of decadence, these Liliput Satans congregate just as flies gather around a putrescent carcass." There are a few good suggestions for musical criticism in the foregoing.

Tomorrow afternoon (Thursday) Rafael Joseffy is to play the Brahms concerto No. 1, in Boston, with the Boston Symphony Orchestra. The Bay State Limited will get you there just in time.

New York is getting to be almost as busy, musically, as Berlin or Boston. This was the schedule last Saturday: At the Opera, "Tristan and Isolde" (matinee); at Carnegie Hall, Boston Symphony (matinee); at Mendelssohn Hall, Bispham recital (matinee); at the Opera, "Hänsel and Gretel" (evening); at Carnegie Hall, Philharmonic Society (evening); at Mendelssohn Hall, Margulies Trio (evening). Not a bad showing, either in quantity or quality.

This paper has received no communication from Algernon Ashton for over a week. It's about time to send a search expedition after Algernon.

Clara A. Korn sends an "Idyll" for piano, and, like all that gifted composer's works, it is poetical, melodious, well made, and extremely playable. The piece is dedicated to Dr. William Mason, and is published by Mrs. Korn herself at East Orange, N. J.

This page presents a picture of THE MUSICAL COURIER's Berlin representative, Arthur M. Abell, taken together with Mme. Etelka Gerster and her daughter Linda, now the Countess Dalla Serra Malvasia Cortorelli. In spite of Abell's benignant expression, he is a fierce critic and eats up two or three mediocre violinists every morning before breakfast.

Rupert Hughes is lost. The public has begun to read his new musical novel, "Zal."

Here is some of Arthur Symonds' fine characterization in verse, recently published in the Cosmopolitan. It is called "Rome":

A high and naked square, a lonely palm;
Columns thrown down, a high and lonely tower;
The tawny river, ominously fouled;
Cypresses in a garden, old and calm;
Two monks who pass in white, sandaled and cowed.
Empires of glory in a narrow hour
From sunset into starlight, when the sky
Wakened to death behind St. Peter's dome:
That, in an eyelid's lifting, you and I
Will see whenever any man says "Rome."



MADAME GERSTER, ARTHUR M. ABELL AND MADAME GERSTER'S DAUGHTER LINDA.

By all means go to see James J. Corbett in Bernard Shaw's "Cashel Byron's Profession," at Daly's Theatre. It is not at all what you think it is, and you will have a real surprise.

Mary Canda Cutting objects as follows: "There is a point in criticism where facetiousness should stop. Smartness of phrase tickles, but does not wholly convince, and one of its dangers in literature is the difficulty of escaping the 'trade mark' when you wish." Thanks, Mary, but "Variations" is not criticism, it does not try to convince, and it is not literature. It is "Variations."

The London and Provincial Music Trade Review provides for the gayety of nations with this item:

"A Berlin firm of music publishers announces its intention of selling its publications by weight. One kilo of songs costs three shillings; one kilo of piano pieces sells at four shillings, &c. If this system be universally introduced it is quite possible that in the near future a dealer will be asked: 'A pound and a half of Wagner's best, and, please, mother says the last she bought here was under weight!' This system could be successfully applied to pianos—£1 per 1,000 pounds would be good payment for some pianos on the market."

In a Chicago concert program a music school advertises the following methods taught by its teachers: Leschetizky method, Virgil method, Sbriglia method, Bohemian and Belgian methods in violin playing, "original" method for mandolin, and Carcassi method for guitar.

A cynical man who agrees with THE MUSICAL COURIER on the subject of Brahms' second symphony says he intends to take gas the next time he has to hear it at a concert.

At a recent concert a baritone sang "The Two Grenadiers" so badly that it sounded like one.

These are good words to set to music: * * *
"News comes from Southern Kansas that a boy climbed a cornstalk to see how the sky and clouds looked and that now the stalk is growing faster than the boy can climb down. The boy is clear out of sight. Three men have taken the contract for cutting down the stalk with axes to save the boy a horrible death by starving, but the stalk grows so rapidly that they can't hit twice in the same place. The boy is living on green corn alone and has already thrown down over four bushels of cobs. Even if the corn holds

out there is still danger that the boy will reach a height where he will be frozen to death. There is some talk of attempting his rescue with a balloon."—Topeka Capital.

The Automobile Show is on. John Rice, of THE MUSICAL COURIER staff, sent a 1906 machine for exhibition, but on examination the judges found that it was a printing press encased in the body of a double bass. The machine got horrible mention and was rejected.

Music is a serious business.

LEONARD LIEBLING.

VERY few people have any idea of how many musical papers there are in this country. There must be fifty at least on this side of the Atlantic. One of these published the following delightful report of the versatility of Mrs. H. H. A. Beach, of Boston, who recently appeared at Pittsburg with Paur's Symphony Orchestra. There is no need to explain the anomalies of this report to the readers of this paper, who will at once recognize the absurdities. But then do not let us forget that a musical paper published this:

COMPOSER IS PIANO SOLOIST AT PITTSBURG ORCHESTRA CONCERTS.

HER "GAELIC" IN E MINOR, AN INTELLIGENT AND MUSICIANLY COMPOSITION, WELL RENDERED—PAUR GIVES SCHUETT'S PARAPHRASE ON "DIE FLEDERMAUS."

PITTSBURG, December 30, 1905.

The concerts of the Pittsburg Orchestra last evening and to-night drew great audiences, not only because of the excellence of the program offered, but because Mrs. H. H. A. Beach played in her own "Gaelic" symphony in E minor. Mrs. Beach has been a concert pianist since her debut in Boston in 1883. Her symphony is based on Gaelic themes, is in four movements, and dedicated to Emil Paur, who brought it out with the Boston Symphony in 1886.

Mrs. Beach played exceedingly well, first a concerto in G minor, by Saint-Saëns, then her own composition, and finally the Vorspiel from "Die Meistersinger." She has considerable technical skill and good attack, and plays with feeling and intelligence. Her own composition shows much skill, a great amount of talent, and gives every evidence of a thorough knowledge of the technicalities of music.

So far as the Pittsburg Orchestra was concerned, it played, as it always does, well and with intelligence, its numbers being Mendelssohn's overture, "Fingal's Cave;" Liszt's symphonic poem, "Les Preludes;" Brahms' "Rhapsodie," op. 19, and a paraphrase by Schuett on Strauss' "Die Fledermaus."

Of course, the symphony and the vorspiel were performed by the orchestra; but think of it!

THE extraordinary scene of frenzied enthusiasm which took place last Friday and Saturday at the Tchaikowsky concerts given by the Philharmonic Society, under Safonoff's direction, must not be misconstrued by the public into a mere tribute to the prowess of the popular Russian conductor. Just such scenes have been taking place for years in London whenever Henry Wood leads a Tchaikowsky program, and particularly when the "Pathetique" symphony is one of the numbers. Nikisch never wins a greater triumph in Berlin than when he performs that same work, and it is generally put on the program by him at the annual concert given for the benefit of the Berlin Philharmonic pension fund, for experience has shown that the "Pathetique" symphony is as great a drawing card as the most popular prima donna or instrumentalist. The same tale comes from Vienna, from Chicago, from Leipzig, from Philadelphia, from Moscow, from Pittsburg, from Paris. In spite of the best efforts of certain saphhead critics to decry the genius of Tchaikowsky and to rank him with the lesser

composers, the man's significance is growing from day to day. History does not record another such popular symphony as the "Pathetique," or one that makes a deeper and more potent appeal. It is music that searches the heart and stirs the emotions and stimulates the imagination, and that is the kind which is the greatest. THE MUSICAL COURIER recognized Tchaikowsky's genius from the first, just as it recognized that of Wagner and of Richard Strauss. Tchaikowsky a composer for the moment? Wait, messieurs, and see. And in the meantime hush your voices and learn from the public, the only critic and the one that endures.

THE Tribune vies sometimes in its fine writing with the best efforts in that line from Five Forks, Ind., and Kaskaskia, Ill. For instance, in a report of the Boston Symphony concert (Carnegie Hall, Thursday) the Tribune says: "The evening closed with a serene reading of Brahms' second symphony that fell beautiful and melodious after the writhing spirits on the winds of hell." Now, what in Galamiel does that mean? It is an absolutely novel one on us. We have heard of the spirits of hell writhing beautiful and melodious, and we have heard of the writhings of the wind falling on hell, and we have heard of hell beautiful and melodious writhing on the spirits, and we have heard of the beautiful and melodious spirits writhing on hell, and we have heard of hell falling on the beautiful and melodious spirits, and we have heard of the beautiful spirits of melodious hell writhing on the winds, and we have heard of the beautiful winds of hell writhing melodious—but darned if we ever heard of anything "that fell beautiful and melodious after the writhing spirits on the winds of hell." By the way, we have also heard of the writhings of spirits!

THE London Westminster Gazette says: "The discovery of the good constitutes a far more valuable branch of the critic's functions than the denunciation of the bad. The process of the survival of the fittest may be marvelously assisted by a word in season from those speaking with authority; and heavy is the responsibility resting on those who by bearing false witness betray the trust reposed in them." Commenting on the foregoing wise words, the New York Evening Post remarks: "This is a maxim which American critics, in particular, should take to heart." Amen.

WE intend to write an editorial next week on "The Ethics of Music Criticism." It will of necessity be a short editorial.

THE Evening Sun says: "It was a great night at the opera. An occupant of one of the boxes wore a \$60,000 necklace."

Miss Eberhard Plays Sonatas.

Beatrice Eberhard's second sonata recital of a series for violin and piano was attended by a large and appreciative audience in the Carnegie Chamber Music Hall Tuesday evening of last week.

A particularly pleasing feature of Miss Eberhard's ambitious and difficult program was her clever interpretation of Vincent d'Indy's new sonata in C major, op. 59. Her conception of its melodies showed a stronger individuality and deeper musical knowledge than one usually finds in a young student. Her smooth, finished technic enhanced the beauties of the animato movements and seemed to greatly please her hearers.

Her playing of Grieg's sonata in C minor, op. 15, also revealed her intelligent adaptability. Her playing of the romanza movement was delightful.

The Huber sonata in E major, op. 112, showed her versatility to further advantage, and all three movements were artistically played.

ELSON'S MUSIC DICTIONARY

By LOUIS C. ELSON

Professor of Theory of Music at the New England Conservatory of Music

Ever since Tinctor, about 1475, wrote the first music dictionary, there has been an endless succession of books dealing with musical definitions. This is but natural and proper, since the musical art is constantly changing. A music dictionary, unless frequently revised, easily drops behind the times.

There are no obsolete terms in Elson's Music Dictionary, but every necessary word is included, with its pronunciation. By pronunciation is meant a phonetic spelling in the English language, not merely accent marks. This applies as well to composers' names; for instance, Rachmaninoff—Rachh-mahn-nee-noff.

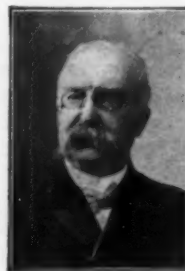
In addition to 289 pages containing the definitions and pronunciations of all the terms and signs that are used in modern music, are the following:

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A short vocabulary of English musical terms with their Italian equivalents.



The rules for pronunciation will enable the student to pronounce not only the musical terms, but every word in either of the three languages.

Such terms as "Pitch," "Sonata," "Temperament," "Turn," "Scale," "Organ," "Notation," "Form," "Key," etc., are explained at length. In some cases from three to four pages are devoted to a single word. On important subjects full bibliographical references are given.

The book comprises 306 pages and is bound in serviceable cloth covers.

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ANTON HEKKING'S JUBILEE

PRESS COMMENTS ON HIS CONCERT OF OCTOBER 26, CELEBRATING
THE 25th ANNIVERSARY OF HIS FIRST APPEARANCE IN BERLIN,

Thursday there occurred a concert in the hall of the Royal High School, in which performances, as well as additional circumstances were of a festal nature. Anton Hekking was playing there, and it has previously been made known that on this day he was to celebrate the twenty-fifth anniversary of his first appearance in Berlin. In this quarter of a century the distinguished 'cellist has exercised upon the musical life of Berlin an influence not to be underestimated. He is a personality that attracts attention even in the bustle of a great metropolis. In countless concerts of the former Bilse and present Philharmonic Orchestra, as well as upon many other occasions, he celebrated triumphs as a soloist. The numerous chamber music organizations to which he also loaned the support of his distinguished strength aroused great interest. Mention has often been made of his characteristics; most notable is his glorious tone production, so big in the lower register that it resembles the organ. In addition, he has absolute technical perfection and refined taste, all of which are united with an admirable whole. The artist was overwhelmed with applause and received laurel and golden wreaths.—Vossische Zeitung, October 28, 1905.

Yesterday in the large hall of the Royal High School Anton Hekking, the distinguished 'cellist, who is known and treasured in the farthest circles, gave a concert which was a jubilee for the artist, the celebration of his twenty-five years of artistic work in this city. Hekking's characteristics as a 'cellist have been known for years, and scarcely require particular appraising. Every music lover knows that he belongs to the first artists on his instrument. Such he again proved himself to be with the high perfection of his yesterday's renderings, which included, among other things, the Saint-Saëns A minor concerto, op. 33, and a concerto in G minor by Fritz Kauffmann, so far unknown here. What a great and universal sympathy Hekking enjoys from the Berlin public, both as artist and man, was most unmistakably evident in the hearty manner in which he was fêted, and in the enthusiastic applause, and the countless floral tributes which fell to him.—Börsen-Zeitung, October 27, 1905.

On Thursday, at the Royal High School, our distinguished Berlin 'cellist, Anton Hekking, gave us keen pleasure with his performances, which take always the highest artistic rank. Out of the not very voluminous 'cello literature he had chosen the often heard Saint-Saëns A minor concerto, a concerto in G minor by Fritz Kauffmann, given for the first time * * * three beautiful pieces by Christian Sinding, and finally the Boellmann symphonic variations, of which he gave an especially effective reproduction. Nothing new remains to be said of the high musical charm of Hekking's playing, and of his control of his instrument, so absolutely artistic, distinguished and discreet in all technical virtuosity. The concert giver, who in this appearance celebrated the jubilee of his twenty-five year activity in Berlin, from the stormy applause of his thankful listeners, could well be convinced of the warm sympathy and appreciative recognition entertained for him by the

Berlin public.—Berlin Volkszeitung, October 29, 1905.

Anton Hekking celebrated the twenty-fifth jubilee of his famous activities in Berlin with a concert, given at the High School before his countless admirers. It is hard to sit through a whole evening of 'cello music; Hekking, however, may venture to play alone, for he is one of the few who have at their disposal such fine nuances of performance that their listeners never have a premonition of weariness. He played Saint-Saëns, a new concerto by Fritz Kauffmann, three Sinding pieces, and the effective though somewhat long drawn out Boellmann variations. His virtuosity is entirely a matter of course, without ever becoming obtrusive; his



ANTON HEKKING

elegant tone and his bowing are almost unique. But with Hekking one does not observe single characteristics; it is rather the whole, the musical effectual force of his renderings which makes everything vivid and delightful under his bow. Since his entrance into the former Bilse Orchestra Hekking belongs to the favorites of Berlin, and that the old favor has remained true to him, and that the public knows how to appreciate the worth of the mature man, was evinced by the stormy and heartfelt approval, as well as by the wreaths of laurel which yesterday adorned the stage. The artist, however, must have enjoyed, even more than such incidental tokens, the unqualified distinction which he enjoys among his fellow artists.—Berliner Tageblatt, October 27, 1905.

Anton Hekking gave a jubilee concert on Thursday in the High School. For five and twenty years he has played the 'cello, and what a place he has won in the hearts of the public during this time was shown him in the applause of the listeners, who were there in crowds to fête their master.—Berliner Zeitung am Mittag, November 2, 1905.

Anton Hekking, the famous 'cellist, celebrates his twenty-fifth artistic jubilee today. His admirers will stream in crowds to the High School, where the jubilee giver will show in his festal concert that he is now at the zenith of his powers. Born in Holland and educated at the Paris Conservatory, Hekking has found his second home in the German capital. After he had completed a concert tour with Essipoff, Bilse chained him to Berlin, and he has always been drawn back here whenever protracted concert tours have taken him to foreign lands. When very young he came back from America laden with honors, and however alluring the inducements offered him in the New World, he will not prove untrue to his loved Berlin.

Whoever has once heard Hekking falls at once under the spell of his art. He knows how to draw moving tones from his instrument, and his cantilena in particular is sweet without being effeminate. A forceful, manly tone is in general a characteristic attribute of Hekking's art; and, moreover, his technic is upon a remarkable height. Every passage reveals the dexterity of his wrist, an impure tone is never heard from him, and the very most difficult double stops and harmonics are faultless. For my part, however, I prize most highly the earnestness of Hekking, the seriousness with which he surrenders himself to the reproduction of an art work. He merges himself entirely in the intentions of the composer, and tries to bring out each nuance in the spirit of the composition.—Börsen-Courier, October 26, 1905.

Anton Hekking's jubilee concert of Friday was a veritable feast of love as well as of music. The grim Berlin critics left their dissecting knives at home, and went prepared only to enjoy and applaud the playing of the man who for twenty-five full years has worked on in Berlin, steadily winning for himself a wider niche among the famous 'cellists of today and all days. Not that Hekking's performances could not safely have been subjected to the most searching critical examination. His program consisted of the Saint-Saëns A minor concerto, the inevitable wearisome novelty (this time a G minor concerto by Kauffmann), the Boellmann variations, and three smaller pieces by Sinding; and throughout each number he played with a wonderful power and singing quality of tone, a vigor and genuine music of interpretation which carried his audience away. His far carrying and exquisite pianissimos and his masterful fortes were an utter joy to hear. In the Sinding "Ritornelle" especially, a well contrasted piece with which he concluded his program, Hekking played with capricious charm of staccato and moving, vibrant melody, and awakened in his audience renewed and again renewed applause.—Continental Times, Berlin, November 6, 1905.

ANTON HEKKING will make an extended tour of the United States and Canada, Season 1906-7. Beginning November 1.

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PHILADELPHIA.

PHILADELPHIA, January 15, 1906.

At the eleventh pair of concerts by the Philadelphia Orchestra, with Selden Miller as soloist, the following program was given:

Overture, Le Carnaval Romain.....Hector Berlioz
Symphony, No. 5, B flat.....Franz Schubert
(First time at these concerts.)

Concerto, for Piano and Orchestra, A minor, op. 16...Edvard Grieg
Selden Miller.

Symphonic Poem, Les Preludes (by request).....Franz Liszt

Not having been at the concert I give the criticism of the Philadelphia Press of Saturday morning, January 13:

Conductor Scheel has read many beautiful programs, but none more perfectly balanced or more artistically rendered than that which delighted the large audience at yesterday's performance. The orchestra was in fine form and displayed to every advantage the many qualities that make Mr. Scheel's aggregation of instrumentalists unique of its kind.

Mr. Miller's interpretation of the romantic concerto was in strict accordance with his high artistic ideals. Intelligence, power of analysis and technic were convincingly in evidence. Not for one moment did the Grieg message become obscured, and well merited were the many recalls that rewarded the artist at the conclusion of his number. The program will be repeated at tonight's concert.

In addition to the Philadelphia concerts the orchestra has been traveling around, being in New York, Monday; Brooklyn, Tuesday, and Wilmington, Thursday, in all of which cities they gave successful concerts. Claude Cunningham, baritone, as the soloist in Wilmington, more than covered himself with glory.

On Monday afternoon last, at the Chaminade Club

room, a most interesting lecture and talk was given by Rubin Goldmark on the Wagnerian opera, "Tristan and Isolde." Mr. Goldmark's unhackneyed way of lecturing is more to the point than that of any lecturer that I have heard, and in his excerpts from the opera his playing was remarkably lucid and clear. On all sides after the lecture I heard nothing but praise of his work, many saying that it was far better from an educational standpoint than the opera, only they wanted to hear "Tristan" right away. Much credit is due Helen Pulaski for the able management of the Chaminade Club. Miss Pulaski is one of the best accompanists in the town, connected with the Public Board of Education in the musical department, and always ready to help others to gain a foothold, when the helping even requires personal work. At present she is busy preparing the club for a presentation of "The Mocking Bird," an opera in which Mabelle Gilman made her success.

The Boston Symphony gave another of their well baked programs on Monday evening last. Adamowski, violinist, being the soloist. The house was unusually large.

Jessie Fulweiler has received the following interesting letter from her teacher, Raoul Pugno, in regard to her coming American debut, which occurs next Monday evening:

HOTEL LAFAYETTE, BREEVOORT, DECEMBER 25, 1905.

"MY DEAR CHILD—I have been compelled to await the holidays to answer your charming letter. In fact, since my arrival on November 11, to December 20, I have played at seventeen concerts, of which five have been with orches-

tras. My wife, my daughter and I are all very well, and we shall be delighted to dine with you in Philadelphia when I play with the Philadelphia Orchestra, either January 19 or 20. To my great regret I shall be unable to assist at your recital on January 15, for I shall be in Montreal, Canada, playing myself. I am disappointed, for I should like to encourage you by my presence, but believe me, I wish you with all my heart a splendid success. Au revoir, my dear mademoiselle.

"Affectionately,

RAOUL PUGNO."

On the list of the Tuesday morning concerts in Philadelphia, the four artists under Fitzhugh Haensel's management were heard with great pleasure to everyone. As I manage these concerts I cannot give them much space, as I would be accused of all sorts of things. Anna Bussert, soprano; Corinne Welsh, contralto; Claude Cunningham, baritone, and Frank Ormsby, tenor, were the artists, with Edith Mahon as the accompanist. Also in the intermission I introduced to the audience Dorothy Goldsmith, a clever child of nine, whose playing of a Haydn sonata and a tarantelle of Dennee made people marvel, especially the other artists on the program. Of the notices in the Philadelphia papers all were good to us, except one, which said that the program was too long, the child being put in bad taste, &c.! but, as this musical critic was not present and the audience was satisfied, who cares?

The Fortnightly Club gave their first concert of the season at the Academy of Music on Wednesday evening,

T H I S S P A C E I S R E S E R V E D B Y

Francis Fischer Powers

For His STUDY CLASS ABROAD

Mr. Powers, always on the lookout for the best interests of his pupils, conceived the idea of combining travel with study. As an experiment, he took a class over last year, and demonstrated that it was not only practical, but an economical and beneficial way of combining study with pleasure. As a result, he has been besieged with requests to repeat the trip this year, which he has decided to do

In the next issue of the Musical Courier will appear a half-page cut, containing pictures of the officers, and a group of students who have already joined the class. J. J. Tryon, late of the Passenger Department of the Lehigh Valley R. R., will be business manager, attending to all details for the party. A full list of officers will appear with the cut, together with an outline of the trip and other information

January 10, under the conductorship of Maurits Leefson. The soloists were Janet Spencer, contralto, and Gwilym Miles, baritone, with Herman Kerne at the organ. The following program was given:

The Mariner's Love.....	Paul Ambrose
The Fortnightly Club.	
O Don Fatale, from Don Carlos.....	Verdi
Janet Spencer.	
Good Morning.....	Richard Hol
The Fortnightly Club.	
Prologue, from Pagliacci.....	Mascagni
Gwilym Miles.	
Wine, Woman and Song.....	J. Strauss
The Fortnightly Club.	
Great Is Jehovah.....	Franz Schubert
(Arranged by Franz List.)	
The Fortnightly Club.	
Solo by P. O. Volkmann.	
Pilgrim's Song.....	Tschaikowsky
Serenade, Don Juan.....	Tschaikowsky
My Native Land.....	Tschaikowsky
Gwilym Miles.	
My Love.....	Horatio W. Parker
Dearest, Farewell; German Folksong from the Seventeenth Century, arranged by.....	Hugo Jungst
By the Well.....	Hugo Jungst
The Fortnightly Club.	
Ye Who Have Yearned Alone.....	Tschaikowsky
Love Song.....	Brahms
Good Night.....	Dvorak
Janet Spencer.	
Mynheer Vandunck.....	Sir Henry R. Bishop
The Fortnightly Club.	

The chorus "Great Is Jehovah" was stupendous in its effects, and the solo part done by Paul Volkmann, a member of the club and one of the faculty of the South Broad Street Conservatory, was something to be remembered. Taking the chorus as a whole, it was well balanced, but the first basses were especially to be commended in the fullness and richness of tone. As to Mr. Leefson, how he gets the attacks that he does from his well drilled chorus is a mystery; I have never heard better in any performance. The soloists—Janet Spencer, contralto, and Gwilym Miles, baritone—each received meritorious applause.

The Young Men's Hebrew Association gave a most enjoyable concert on Wednesday evening at the New Century Drawing Rooms. The artists were: Daniel Visanska, violinist; Marie A. Zeckwer, soprano; Camille W. Zeck-

wer, pianist; Helen Pulaski, accompanist. And the program:

Sonata, F major.....	Dvorak
Allegro ma non troppo.	
Poco sostenuto.	
Allegro molto.	
Mr. Visanska. Mr. Zeckwer.	
Soprano Solos—	
Indian Love Song.....	Finden
Swan Bent Low to the Lily.....	MacDowell
Love's Philosophy.....	Huhn
Miss Zeckwer.	
Violin Solo, Symphonie Espagnole, First Movement.....	Lalo
Mr. Visanska.	
Piano Solos—	
Les Sylphides.....	Chaminade
Valse, in D flat.....	Chopin
Romanze.....	Rubinstein
Valse, in E minor.....	Chopin
Mr. Zeckwer.	
Soprano Solos—	
The First Primrose.....	Grieg
Spring Song, Violin Obligato.....	Weill
Miss Zeckwer.	
Violin Solos—	
Romanza, from D minor Concerto.....	Wienawski
Berceuse.....	Fauré
L'Abeille.....	Schubert
Mr. Visanska.	
Piano Solos—	
Moment Musical.....	C. W. Zeckwer
Idyll.....	C. W. Zeckwer
Concert Etude, Impatience.....	C. W. Zeckwer
Mr. Zeckwer.	

Daniel Visanska is a violinist who is far above the average in tone and in interpretation. His numbers all called for variety of reading, and in all he seemed equally at ease. Camille Zeckwer played in his usual masterly style the most pleasing selections being his own group, of which the "Idyll" is the best. Marie Zeckwer was in better voice at this concert than at any time that I have heard her. She is a most satisfying artist at all times, and her professional success in Philadelphia is not to be wondered at.

Edwin Evans, baritone, of Philadelphia, and Bruno Huhn, pianist and composer, will be heard in song recital at Griffith Hall on Monday evening, January 22. Mr. Huhn has been one of the artists at three successive first musicales of the season at the White House in Washington, but this will be his first appearance in Philadelphia. Mr. Evans will sing a group of Mr. Huhn's songs.

William Happick, late of Vienna, Austria, will be heard in his first American recital Thursday, January 25, at Witherspoon Hall. The assisting artists will be Florence Hinkle, soprano, and Henry Gruhler, pianist. Mr. Happick is a violinist in whom American music lovers are interested, owing to his established reputation abroad, and chiefly in Philadelphia because, before going abroad, he was the pupil of Frederick Hoffman, violinist, and one of the most popular teachers here. Mr. Happick is a favorite of the Academic Wagner Society and has also played with marked success before the Green Island Club, which is composed of the high officials of Austria and Hungary.

I went to a musical service last Sunday evening in Camden, N. J., that certainly deserves a mention. It was at the North Baptist Church, where the first part of Bach's Christmas oratorio was given by a choir of seventy-five voices, under the direction of J. Clayton Warhurst, who was the late Del Puente's assistant. The church was crowded and the soloists were Blanche Hughes, soprano; Maud Stephens, contralto; Robert G. Pierson, tenor, and Bryon S. Ferguson, bass. Mr. Ferguson has a voice of unusual depth and beauty; the artistic singing of his solos was most excellent. The whole performance was more than creditable.

Grace Norton, a pupil of Frederic Peakes, has had fairyland come to her in the shape of Madame Nordica and her favor. Miss Norton is a cousin of the noted singer, and gained an audience with her on this plea when Nordica was singing here this week in "Siegfried." Nordica was so pleased with her that she offered Miss Norton a home and lessons with her if she would go at once. Miss Norton gives all credit to this wonderful happening to Frederic Peakes and his careful training. She has given up her studies and her church position, and goes to New York on Tuesday.

Janpolski in Philadelphia and Boston.

Albert Janpolski, the well known baritone, sang in Philadelphia last week, and goes to Boston soon, where he will sing in the chamber concerts songs by Whelpley, Rachmaninoff and Tchaikowsky. Few singers have his authority in Russian and Polish songs, consequent on knowledge of the Russian and Polish languages.

THE OPERA SEASON at the Metropolitan Opera House, New York, closes March 17th—One week afterward, Beginning March 24th, and continuing for six weeks

Mme. Nordica

will commence a Spring Tour of 25 Concerts, assisted by one or two artists. Engagements have already been closed at Montreal, Toronto, Buffalo, Syracuse, Canton, Ohio; Detroit, Grand Rapids and Battle Creek, Mich.; Chicago, Minneapolis; Peoria and Bloomington Ill.; St. Louis, Kansas City and Oklahoma City. There are 11 more Concerts to fill, and they are desired in the territory above mentioned. Applications should be sent at once to

R. E. JOHNSTON

ST. JAMES BUILDING, BROADWAY AND 26th ST., NEW YORK CITY

NOTE—Mme. Nordica is the greatest drawing card upon the concert stage today. This is your opportunity to bring to your City the foremost and most famous Prima Donna living.



Fritzi Scheff, piquant in manner and sweet of voice, has come into her own again at the Knickerbocker Theatre. As Fifi, the trim little stagestruck milliner in "Mlle. Modiste," she has been provided with a real comic opera role with a mirthful and melodious setting by the Herbert-Blossom combine of play makers.

Miss Scheff fits the part and it suits her original style of work better than anything she has ever appeared in since her first eventful incursion into comic opera. She uses her voice more artistically than ever before, and the trilling is sweet and birdlike. She is evidently more happily placed now than when essaying semi-classical operettas on Broadway last spring.

Miss Scheff has greatly improved in her English and also has added to her accomplishments the art of playing the drum. She has temporarily forsworn tights, but her fetching short skirt costumes are gay substitutes.

The "Culture Club of Keokuk, Ia." song is cleverly given by Bertha Holly, who dances almost as well as she sings. A rollicking novelty is the chorus by the Footmen's Sextet. William Pruette's melodious bass voice assumes a convivial ring in the topical song "I Want What I Want When I Want It"—whatever that means—and his table pounding obligato delights the gallery gods as much as it frightens the matinee maids.

Claude Gillingwater and Josephine Bartlett have good character parts which they portray cleverly.

Howard Chambers sang his bass solo so well that he deserves more chances to display his fine method and diction. Leo Mars and George Schraeder are also superior to the average comic opera character singers. The chorus is well trained, pretty and good to listen to in its various lively march songs.

Victor Herbert's score is as sparkling as champagne and has all the charming characteristics of the jingly, tuneful comic opera melodies which place him in a class by himself.

Henry Blossom has written an excellent libretto, in which he has supplied several catchy lyrics.

The principals in the cast are as follows:

Henry de Bouvray.....	William Pruette
Captain Etienne de Bouvray.....	Walter Percival
Hiram Bent	Claude Gillingwater
Gaston	Leo Mars
General Le Marquis de Villefranche.....	George Schraeder
Lieutenant Rene La Motte.....	Howard Chambers
François	R. W. Hunt
Madame Cecile	Josephine Bartlett
Fanchette	Edna Fassett
Nanette	Blanche Morrison
Marie Louise de Bou.....	Louise Le Baron
Hebe	Miss La Mora
Fleurette	Ada Meade
Mrs. Hiram Bent.....	Bertha Holly
Fifi	Fritzi Scheff

Many musicians, in arranging tours throughout the country, have often found it difficult to engage halls for concerts in various Western cities because theatrical companies held booking options on numerous dates. For this reason the Kaphan Theatrical Syndicate has opened a musical booking department for artists, so that now the singers or players will be enabled to precede or follow theatrical attractions in the leading theatres.

Mr. Kaphan has had considerable experience in theatre booking, and this new idea ought to greatly benefit musicians, who often have to omit desirable cities from concert tour on account of the unsuitableness of the smaller halls.

A Reliable Basso.

Frederic Martin is an artist in the strict sense of the word. This is by far the busiest season he has had and the press comments of his recent engagements would substantiate his claim to be an artist of rank:

Mr. Martin's voice is of just and proper calibre to interpret the difficult passages. Increased the reputation he established two years ago by his work in "St. Paul." The excellent quality and ripe culture of his voice were forcibly shown in his fine rendition of the aria, "Is Not His Word Like Fire?"—Allentown, Pa., Chronicle and News.

So dramatic was his rendition that from this time on the audience saw and heard the historic occurrences—The Allentown, Pa., Morning Call.

Not only has the quality of voice for the sweet and soft passages, but also the great power with the accompanying fire for the tremendous passages so frequent in the oratorio.—Northfield, Minn., News.

There seems to be but one opinion, that Mr. Martin can come again and often. * * * Possessing a magnificent bass voice, he is a true singer of oratorio.—"Flora Novissima," Aurora, Ill., Daily News.

Mr. Martin was probably most enjoyed and justly. He possesses a rare voice of heroic proportions, well developed in every particular, rich, full and resonant, and under splendid control. Few such voices have been heard in Aurora.—Aurora, Ill., Beacon.

Frederic Martin, the bass, for his spirited singing from memory of the complicated "Furiously Rage Together" solo, received a fine tribute from audience and chorus—"Messiah," with Handel and Haydn Society, Boston, Mass., Daily Globe.

* * * Was particularly good. * * * sang with those moving qualities which come when a singer perfectly feels the meaning of his words and the phrases with which a great composer has clothed them.—Boston Evening Transcript.

But the hero of the hour, if a great singer can be a hero, was Frederic Martin, twice honored with a festival engagement in this city, and the most pronounced success as a bass that Worcester has heard for many years, more particularly in "The Messiah." It has been stated on good grounds that Mr. Martin has a voice that cannot be compared with any other in the country for its suitability for the bass role in "The Messiah." This statement was well borne out last night. It would be a difficult matter for any singer to bring more pleasure and satisfaction to an audience than did Mr. Martin.—Worcester Daily Telegram.

CINCINNATI.

CINCINNATI, January 13, 1906.

It was a French program at the Symphony yesterday, probably as a matter of compliment to the distinguished French pianist who appeared as soloist, Raoul Pugno. This feature of individuality was exceptionally pleasing, and it was not without educational advantages. Sometimes the French school of composers is belittled, or, at least, held in the background of other nationalities. The anthology presented yesterday was as unique as it was marked by distinction, and proclaimed with no uncertainty that the French musicians have an honor and glory altogether their own—one that appeals to the finer sensibilities and subtle taste of the public.

The best of the music of Berlioz's "Benvenuto Cellini" in the overture was given by the orchestra under Mr. Van der Stucken's direction with splendid verve and fidelity to the dramatic contents of the subject. What followed may be designated as uncommonly new and interesting to a Cincinnati symphony audience—the César Franck symphony in D; the Saint-Saëns piano concerto in C minor, and Bizet's third suite de concert, "Roma." It was the French symphony that engaged a compelling attention from the audience. No wonder that Saint-Saëns called it "Music Cathedral." It is more than cathedral music; it is pervaded with the solemnity and mysticism of the sanctuary. The sombre tone in which its harmonies find expression is only relieved by a brief period in the beginning of the last movement, but it is never separated from the religious atmosphere which, like a cloud of incense, veils it through the coda to the very close.

In orchestral equipment César Franck is a supreme master, and the variety of his subtle coloring is marvelous. Mr. Van der Stucken is to be congratulated upon his masterly conception of this work, which bids fair to rank among the great symphonies, and upon the profound, satisfactory reading given it by the orchestra. The solidity of texture in the violins was commanding, especially in the working out of the first movement, where at times the instrumental woe is as close and subtle as the "Liebestod" of Wagner. The shading in the uprising pizzicato of the strings in the allegretto was highly artistic, and in the finale there were many tense climaxes. Bizet's "Suite" has almost the proportions and dignity of a symphony. The scherzo was given with fine swing and vivacity. In all the movements the woodwind sustained its task nobly.

Into this beautifully constructed French program the pianist, Raoul Pugno, fitted with striking symmetry. He proved himself in every particular and sui generis one of the great pianists of this present day.

The recent Cincinnati Conservatory of Music chamber concert emphasized an exceptionally beautiful ensemble, in which Wilhelm Kraupner, pianist, was the central figure. Three entire works of imposing proportions were given: The lovely youthful work of Beethoven, the trio in C minor, op. 1; then a grand sonata for piano and 'cello, by Saint-Saëns, and last a trio by the same composer. The playing of Julius Sturm, the 'cellist, and of Mr. Kraupner, the pianist, was in every way adequate, and the feeling of listening to lofty music was made omnipresent. The evening closed with a magnificent trio in E minor by the great Frenchman, the most unique of later Gallic composers, Saint-Saëns. The work of Bernard Sturm and his brother Julius was of the solid character which comes from much service in the orchestra, and one forgets to ask whether the playing is good, because he is listening with such enraptured absorption to the composition. Mr. Kraupner showed himself a most capable musician and pianist of the best German school, able to do the notes and to utter the meaning of the music, to dominate the scene or to retire

into the background, as the composer requires. In all respects he was musicianly.

The College of Music, in presenting the first chamber music concert by the Marien String Quartet, on Tuesday evening, January 9, in the Odeon, realized a genuine success, and, by way of improvement over what the organization was in the past few years, deserves to be sincerely congratulated. Perhaps one reason for the difference was found in the fact that Mr. Marien can now devote much more time to this kind of work, and another is that the other forces, Gisela L. Weber, second violin, George Hammer, viola, and George Ragovoy, 'cellist, are singularly well adapted to each other in the ensemble. Mr. Hammer makes a splendid viola, and he asserted himself to true dignity in the Borodin quartet. The rule of losing identity and personality to obtain a beautiful ensemble was well carried out. With the Haydn A major, op. 76, and the Beethoven D major, op. 18, quartets, forming a classic foreground, the intensely modern Borodin quartet, A major, followed with the greater contrast. The quaintness of the harmonics in the episode of the scherzo was striking, and the andante of the second movement was vehemently passionate. The quartet was read with fine concentration and understanding. The caressing, pleading tone of the first violin in the last movement of the Beethoven quartet was particularly noteworthy. The Haydn quartet was given with lofty inspiration and that happy, joyous mood inherent to the composition. J. A. HOMAN.

OTIE CHEW IN MONTREAL.

MONTREAL, January 13, 1906.

Otie Chew, the talented violinist, was the soloist at the fourth symphony concert which took place yesterday afternoon. The following was the program:

Overture, Mignon.....	Thomas
Symphony, Oxford.....	Haydn
Concerto, for Violin (Two Movements).....	Mendelssohn
.....	Otie Chew.
Prelude, Die Rantzau.....	Mascagni
Romance, for Violin, in E minor.....	Sinding
Moto Perpetuo	Ries
.....	Otie Chew.
March, Tannhäuser	Wagner

The reading of the overture was spirited and the symphony was played with pleasing effect. The other compositions were well received by the audience. Miss Chew, who was the first imported soloist this season so far, met with unqualified success. She played the two movements from the concerto with a clear, healthy, musical tone and impeccable intonation. She was awarded with spontaneous applause, and responded with an encore, playing a composition by Saint-Saëns, and after giving a very neat and finished performance of "Moto Perpetuo," she was called out three times and again had to respond with an encore, playing a minuet, by Mozart. The audience was one of the largest of the season so far.

In a letter which I received this morning from Brussels I have been informed that Ysaye presented the Kellert boys (formerly of Montreal) a portrait, on which he wrote as follows: "Souvenir of the musical life of Godinne, to the valiant trio Kellert—three artists that I love and esteem for their talents. Affectionately, E. Ysaye."

In the same letter I have been informed that on February 14 will be the tenth anniversary of Ysaye's symphony concert. Many prominent musicians from Paris, Berlin and London will be present. A banquet will follow after the concert. Thibaud, violinist, and De Greef will be the soloists. HARRY B. COHN.

A Correction.

A subscriber writes to correct a statement made in our Berlin letter, issue of January 10: "Paula Hegner, the pianist, is not a sister of Otto Hegner, but is a young Viennese girl of thirteen, possibly fourteen years. She is a pupil of the Leipzig master, Robert Teichmüller, with whom she has studied for the last four or five years, and who has developed her into a pianistic talent of the first order, from whom much may be expected."

George C. Carrie in Maine.

Tenor George C. Carrie had a notable triumph in the Maine festivals, Portland and Bangor papers saying:

Geo. C. Carrie, the tenor, had much less generous opportunities for distinction than on the night before, but he did with remarkable effectiveness his comparatively small role, the excellence of his impersonation serving to complete the well rounded symmetry of an evening, which in many ways has yet to be excelled.—Bangor. Daily News, Bangor, Me., October 7, 1905.

Geo. C. Carrie, the tenor, was less in evidence in the part of Uriel, but he well sustained the favorable impression created by his singing at the first concert. Indeed, in the great tenor aria of the oratorio, "In Native Worth," Mr. Carrie surpassed his previous efforts, singing it with sustained power informed by sympathetic feeling and expression.—Daily Eastern Argus, Portland, Me., October 11, 1905.

Piano Teacher Dead.

Gustav Levy, a pianist and teacher, residing at 156 East Ninety-fourth street, died Friday, January 12. He was fifty-five years old. The funeral was held Sunday from the Levy residence.

RUTH VINCENT, THE STAR.

Ruth Vincent, the star of "Veronique," which closed a long and successful run at the Broadway Theatre Saturday night, sang under distinguished social patronage at a matinee musicale given at Sherry's Friday afternoon of last week. Frank Haskell, another English singer, was jointly associated with Miss Vincent in the program. Assisting artists included Aubrey Fitzgerald, of the "Veronique" Company; Leo Mars, of Fritz Scheff's Company; Max M. Herzberg, pianist, and Dorothy Grimston, reciter. Hermann Klein accompanied at the piano for Miss Vincent. Before Mr. Klein located in New York, four years ago, Miss Vincent was one of his most promising pupils in London, and every prediction that was made for her has been fulfilled. Her lovely voice, clear enunciation and dramatic talent combined produced a lyric artist of high rank. Miss Vincent has a grand opera voice, a voice that is rich, flexible, and of extended range. She is greatly gifted, too, with the personal charm and the physical beauty that is such a factor in making a stage career. We all know about Mr. Klein's splendid method of correct



RUTH VINCENT.

voice production, and, what seems quite as important, polished diction. Miss Vincent is a shining example of the Klein method. Since she came to New York she has been "coached" by her teacher. To acute ears, nothing could be finer than her singing and her diction in Italian, French and English.

Those associated with Miss Vincent had a share in a most enjoyable afternoon. The order of the program follows:

Piano Solo, Polonaise, in C sharp minor.....Chopin
Max M. Herzberg.

Songs—
The Irish Emigrant.....Lady Dufferin
I Remember Meeting You.....Lohr
You'd Better Ask Me.....Lohr
Frank Haskell.

Songs—
Pregiera di Tosca.....Puccini
Villanelle.....Dell'Acqua
Love's Echo.....Newton
Ruth Vincent.

Recitation.....Dorothy Grimston

Songs—
The Pretty Boy.....Chevalier
My Old Dutch.....Chevalier
Aubrey Fitzgerald.

Songs, from French Repertoire.....Leo Mars.

Duets, The Donkey Duet and The Swing Song (by special request).
Ruth Vincent and Frank Haskell.

Piano Solo, Concert Study in F minor.....Arensky
Max M. Herzberg.

Songs—
An Irish Courtship.....Herman Lohr
The Little Irish Girl.....Herman Lohr
Lannahan's Log.....Herman Lohr
Frank Haskell.

Songs—
Nymphes et Sylvaies.....Bemberg
Madrigal.....Chaminade
Love, the Pedlar.....German
Ruth Vincent.

The prayer from "Tosca," which was the most serious of Miss Vincent's numbers, was beautifully given by the singer, who stood before the assemblage a vision of loveliness in shimmering white. Next Miss Vincent gave a fine example in brilliant vocalization in Dell'Acqua's "Villa-

nelle." To sing a perfect legato and then excel in coloratura passages is a feat that scarcely a dozen singers now domiciled in New York have mastered.

In the duets with Mr. Haskell, sung by request, Miss Vincent looked bewitching, and every word could be distinctly heard to the far corners of the ballroom. There is a radiant quality in her voice that infuses everything with something of its own warmth. Then her art is wholly without affectation or exaggeration.

The Bemberg, Chaminade and German songs gave further evidence of finished and exquisite singing. Mr. Klein played musical and sympathetic accompaniments for Miss Vincent. Alice Watson played for the other singers.

At the conclusion of the musical number tea was served in an adjoining apartment.

The matinee musicale was given under the patronage of Mrs. Stephen Utley Caldwell, Mrs. Hugh Chisholm, Miss Callandar, Mrs. Stuyvesant Fish, Mrs. Spencer Ford, Mr. and Mrs. Harry Lehr, Mr. and Mrs. Edward V. Loew, Mrs. Geo. Perkins-Lawton, Mrs. Frederick Roosevelt, Mrs. Frederick Sheldon, Mrs. Westervelt, Mr. Bagby, Alexander Hadden, Arthur Jones, Dr. J. Kieneffick, O. Lewisohn, Francis J. Otis, Mrs. Butterfield, Mrs. John R. Drexel, Mrs. Daniels, Miss DeForest, Mrs. Patten-Glover, the Viscountess Maitland, Mrs. R. Trevor McDonald, Mrs. Lewis Morris, Mr. and Mrs. Waldemar-Otis, Mrs. Samuel Untermyer, Mrs. Warner, Florence Warner, Louis J. Doyle, Henry Meyers, Andre Massenet, Count Henri de Monti de Reze, Joseph Maynard Murphy, Col. Robert M. Thompson, Count Bertrand d'Imecourt, Joseph Topping, Mrs. Ellsworth, Mrs. Gouveneur Kortwright, Mrs. William Gordon-Kellogg, Mrs. Klein, Mme. Lilian Nordica, Mrs. Lawrence Townsend, Mrs. Von Beverhout Thompson, Mrs. Cheatham-Thompson, Mrs. Edwin Parsons, Mrs. Henry Lansing-Wardwell, Arthur Goodby, George Gibbs, Mr. Pearse, Dr. and Mrs. Clarence Rice, Mrs. Herbert C. Jones.

BECKER IN BERLIN.

(By Cable to THE MUSICAL COURIER.)

BERLIN, January 11, 1906.

William A. Becker, the American pianist, made a triumphant appearance here. Innumerable recalls and encores. Scenes of exceptional enthusiasm. ABELL.

The Arion Concert.

At its club house on Park avenue, the Arion Society gave an interesting concert last Sunday evening, January 14, under the direction of Julius Lorenz. The soloists were Shanna Cumming, Josef Hollman, and August Granitz. Director Lorenz and his orchestra gave excellent readings of Mozart's "Magic Flute" overture, the dream pantomime from "Haensel and Gretel," and a "Symphonic Scherzo" by Lorenz himself, an attractive work, excellent in workmanship, and full of esprit, bright melody, and harmonic and contrapuntal cleverness.

The male chorus distinguished itself with finely balanced performances of works by Mozart, Rheinberger, Wendel, and Bernhard Sekles. The singing of the Arion Society is too familiar to be dealt with in detail here. Suffice it to say that Lorenz and his singer were in their finest form.

Shanna Cumming, stately and beautiful in appearance, and warm and winning in voice and delivery, achieved a triumph in her singing of Mozart's well known "Il re pastore" aria, and in the soprano solo of Sekles' works. She is an artist of rare musical intelligence, who knows how to invest her song with color, sincerity, and passion where required. Her success was pronounced. Josef Hollman, the 'cellist, played Saint-Saëns' concerto, and two smaller numbers of his own composition.



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THE OPERA REPERTORY.

"Boheme," January 10.

Mimi	Sembrich
Musetta	Alten
Rodolfo	Caruso
Marcello	Campanari
Colline	Journet
Schaunard	Parvis
Benoit	Dufliche
Alcindoro	Rossi
Parginal	Paroli
Sergente	Foglia
Doganiere	Fanelli
Conductor	Vigna

"Parsifal," January 11.

Kundry	Fremstad
Parsifal	Burgstaller
Amfortas	Van Rooy
Gurnemanz	Blass
Klingsor	Goritz
Titirel	Journet
A Voice	Jacoby
Conductor	Hertz

"Faust," January 12.

Faust	Caruso
Marguerite	Emma Eames
Mephisto	Plancon
Siebel	Jacoby
Martha	Bauermeister
Valentine	Scotti
Wagner	Begue
Conductor	Franko

"Tristan and Isolde" (Matinee), January 13.

Isolde	Nordica
Brangane	Walker
Tristan	Burgstaller
Kurwenal	Van Rooy
König Marke	Blass
Melot	Muhmann
Ein Hirt	Reiss
Stimme des Seemanns	Bars
Der Steuermann	Walther
Conductor	Hertz

"Haensel and Gretel," January 13.

Hänsel	Abrahamell
Gretel	Alten
Gertrud	Weed
The Witch	Homer
The Little Sand Man	Mulford
The Little Dew Man	Glanville
Peter	Goritz
Conductor	Vigna

"Aida," January 15.

Aida	Nordica
Amneris	Walker
Radames	Caruso
Amonaro	Campanari
High Priest	Plancon
Conductor	Vigna

N. B.—Through an inadvertence THE MUSICAL COURIER stated last week in its "Repertory at the Opera" that the "Elixir of Love" was given at the Metropolitan on January 6. The work produced on that evening was "Don Pasquale," with the following cast:

Norina	Sembrich
Ernesto	Dippel
Dottore Malatesta	Scotti
Don Pasquale	Rossi
Conductor	Vigna

Heinrich Gebhard's Engagements.

Engagements of pianist Heinrich Gebhard are many and important, in part as follows: Kneisel Quartet, Mandelssohn Hall, January 23; Loeffler's rhapsodies, first time; with the Boston Symphony Orchestra, Carnegie Hall, February 17; D'Indy's "Mountain Symphony," February 20, and February 26 he gives his own recitals, Mendelssohn Hall.

RUBINSTEIN RECITAL.

Arthur Rubinstein, the young Polish pianist, who made such an extraordinary success recently at the Philadelphia Symphony Orchestra concert in Carnegie Hall, gave his first recital at the Casino last Monday afternoon, January 15, and fully sustained the brilliant impression made at his debut in New York.

Rubinstein's program was as follows:

Toccata and Fugue, D minor.....Bach-Tausig
Waldstein Sonata, op. 53.....Beethoven
Etudes Symphoniques.....Schumann
Barcarolle.....Chopin
Two Etudes, F minor and A flat.....Chopin
Nocturne, op. 37, G major.....Chopin
Impromptu, G flat.....Chopin
Polonaise, A flat.....Chopin

From the authoritative way in which he began the Bach number, it was evident that Rubinstein is a musician who can be compared favorably to his illustrious namesake. He expounded the themes with clarity, with continent touch and pedal, and with a fine understanding of their nature and treatment. As a Bach stylist he left nothing to be desired.

The beautiful "Waldstein" sonata received its full due at the hands of Rubinstein. He is not a slavish stickler for tradition, but in spite of many original touches throughout the work—which in no wise detracted from its "classic-ism"—the young artist never departed from the true spirit of the work, and he read its broad strophes with eloquence and with fine appreciation of their dramatic import. The middle part was declaimed with lovely tone and poetical conception, and the finale was perfect in tempo, proportion and execution.

Schumann, too, is well within the wide musical horizon of Rubinstein, and he played the great symphonic etudes in masterful style, revealing depth of feeling, tone that seems to have no end of variety in color and nuance, and a technic all conquering in its scope and effectiveness. The broad march at the end resolved itself into a thunderous climax, delivered with might masses of tone and built up of strength that was as much mental as it was physical.

In Chopin a Pole generally finds his musical affinity, and Rubinstein is no exception to the rule. He played the Chopin numbers con amore, with magnificent sweep and abandon, with sentiment that never degenerated into sentimentality, and with an enchanting legato in the cantabile passages. The barcarolle in particular was a fine achievement, and the polonaise proved Rubinstein to be a bravura player of the first rank when he chooses to use his technic as a means of display, which he did only for a moment on Monday, and only then when pyrotechnical brilliancy was required.

The audience was enraptured by the young Pole's playing, and showered honors upon him in the shape of imperative recalls and encores.

Emma Thursby's Friday Musicales.

Emma Thursby's last Friday afternoon musicale was given in honor of Countess Massiglia and Count Massiglia, the newly arrived Consul General from Italy. It was a most enjoyable affair and was attended by a great number of Miss Thursby's friends, who paid rapt attention to the superb singing of Bell Resky. Bell Resky was in magnificent voice and sang several Italian arias and ballads, and the "Evening Star" from "Tannhäuser." Bruce Gordon Kingsley played some of his transcriptions from "Tristan and Isolde" delightfully. Reba Cornett, a pupil of Madame Thursby, sang a song by Giordani, and "Slumber Song," by Oley Speaks. Martha Wittkowski, another Thursby pupil, sang several songs by Schumann.

Among those present were Mrs. Charles Casper and Miss Casper, Mrs. Henry Poor, the Consul General and Mrs. Uchida, of Japan; Gen. and Mrs. Stewart L. Woodford, Mr. and Mrs. Ignatius Grossman, Prince del Drago, Mrs. Hugh Chisholm, Mrs. Griswold Bourne, Mrs. G. Herbert, Mrs. Howard Mansfield, Mrs. Francis Loring, Mrs. Joseph Loring, Mrs. and Miss Holland, Mrs. W. F. King, Mrs. George F. Seward, Mrs. Charles Gould, W. Roser, Mrs. Ralph Schairwald, Miss Ingersoll, Mrs. Charles Lee and Mrs. Thompson Seton.

Rocelia Hart Musicales.

A musicale by Rocelia Hart attracted a fashionable assemblage of music lovers to her apartments in the Manhattan Square Hotel Tuesday evening of last week. Gustave Bell Resky, formerly baritone with the Metropolitan Opera Company, sang a group of operatic selections from "Faust," "Carmen," "I Pagliacci" and "Tannhäuser." He was warmly received and generously responded to several encores, hugely delighting his auditors with his rich, resonant voice and splendid dramatic delivery.

Eugene A. Bernstein played some of his new piano compositions pleasingly and acted as accompanist for Bell Resky in his customary skillful manner.

Among those present were Mr. and Mrs. Edward T. Wilson, Mr. and Mrs. Crosby, Mrs. Fannie Haas Brown, Ira Smyth, Theodore G. Fischel, Isabel Lyons, Miss L. Blume, Mr. and Mrs. Mahler, Mr. and Mrs. Charles Raymond McCauley, Brett Page, Francis Roser, Emily Bul-

lowa, Ernest Bullowa, George Cramer, Mrs. H. Hermann, Mr. and Mrs. Tirolla, Mr. and Mrs. Ralph L. Shoenwald, Arthur Bullowa, Addie Page, Mrs. Reynear, Miss Wilson and Dr. I. Isaacs.

ETHEL CRANE, SOPRANO.

Ethel Crane, an exceptionally attractive singer, has through superior merit achieved for herself high place. Some years ago this paper said apropos of her appearance at a gathering of musicians up State: " * * * She created interest from the moment she appeared. The evident youth of the singer, her beautiful voice, full of nuance, ease of bearing, her handsome appearance—all this, coupled with soulful singing of certain love songs, quite won every listener. After her first group she was heartily recalled, and it is certain there was much regret that there was a 'no encore' rule."

What was true then is true now, only in greater degree, for the young singer has added the repose and authority which come only with time and experience.

Ethel Crane (daughter of Chas. B. Hawley, the composer) began her career as a church singer while still in school in



ETHEL CRANE.

the Madison Avenue Reformed Church, remaining four years; thence she went for two years to the Brick Presbyterian Church, then a year at Dr. Kittredge's church, then to Munn Avenue Presbyterian Church, East Orange, three years, resigning last May to go to the First Reformed Church, Seventh avenue and Carroll street, Brooklyn.

Following are some of the societies with which she has appeared: Chromatic Club, Troy, N. Y.; "Creation," with the Arlington Choral Club, Orpheus Club, Woodbridge, and Choral Club, East Orange; Orange Musical Art Society; Eintracht Society, Newark; the People's Institute series, Youngstown, Ohio; Twentieth Century Club, Richmond Hill; Young People's Symphony concerts, New York; winter Chautauqua, Binghamton, N. Y.; "Messiah," Englewood Choral Club; Mendelssohn Glee Club, New York; Banks' Glee Club, New York; Rubinstein Club, New York; Brooklyn Institute series; Amicitia Orchestra, New York; National Music Teachers' convention, New York; New York State Teachers' convention, Newburgh, N. Y. She has sung in the following cities: Boston, Columbus, Scranton, Pittsburg, Albany, Troy, Garden City, Trenton, Passaic, Morristown, Bridgeport, &c.

She has an extensive repertoire of standard oratorios, arias and cantatas, and a great number of German, French and English songs. Among coming engagements are the Rubinstein, Minerva and Banks' Glee clubs next month, also drawing room engagements in New York and vicinity.

From many press notices we cull the following: Miss Crane's voice was in splendid form, clear and steady. Her singing was generously applauded.—New York Telegraph.

Ethel Crane, the soprano, is a singer of the Melba type, singing with perfect tone and method. She scored a success in the long solo in the quartet work, which was enthusiastically received.—Albany Evening Journal.

Of the assisting singers, only Miss Crane was new to Columbus. She displayed a voice of great flexibility, power and brilliancy. The advantages of careful study are apparent in every utterance and her enunciation is particularly good.—Columbus Citizen.

Ethel Crane, soprano soloist, was in superb voice, and sang with beauty and clearness. She was especially happy in "On Mighty Pens Unlifted Soars," the bird notes being pure and even.—The Orange Chronicle.

Of Ethel Crane, the New York soprano, there is much to say. First of all she is beautiful and has a voice of wide range, refreshing, sweet, pure and clear. Her high tones are certain and her stage manner charmingly sincere.—Ohio State Journal.

FANNIE BLOOMFIELD ZEISLER ILL.

CHICAGO, January 13, 1906.

To The Musical Courier:

No doubt you will be sorry to hear that I have just sent out copies of the following letter to all of the people who had engaged Mrs. Zeisler for concerts this season:

"Following a severe illness last November Mrs. Zeisler has been for several weeks suffering from nervous prostration. She has sought bravely to fight against it in view of the many concert engagements booked for her for the spring months of the current season. This has merely aggravated her condition. It is with deep regret that I find myself constrained to announce that her physicians have now peremptorily ordered her to take a rest cure and to cancel all concert engagements. I sincerely trust that as you are thus early informed of this condition of affairs you will not be inconvenienced. As soon as Mrs. Zeisler's health is restored, I will address you with a view to arranging her appearance with you next autumn."

Very truly yours, ALINE B. STORY.

New York College of Music Matters.

At the New York College of Music, Carl Hein and August Fraemcke, directors, the entire 'cello class, William Ebann, instructor, gave a concert, January 11. Concertos and solo pieces by modern composers were performed by G. Pfeiffer, A. Edison, Victor Lubalin, Max Feinbloom, Harry van Praag, Oscar Simonavitz; and Lillian Keena played a piano solo. Grace Davis sang two songs and the program closed with "Meditation," by Ebann, and "Chanson de Chasse," Schroeder-Ebann, the two pieces played by the entire class, divided as follows: 'Cello I—H. van Praag, M. Feinbloom, O. Simonavitz, V. Lubalin, G. Pfeiffer, A. Edison, N. Gruber, C. Tavenner. 'Cellos II—Teresa O'Farrell, L. Sonepouse, H. Kral, I. Rothstein, R. Szeplaky, A. Horodas. 'Cellos III—Anna Cowen, J. Philipps, S. Jospe, F. Barenblatt, H. Goldstein, J. Balsam. 'Cellos IV—Beatrice Kroll, F. Sorrenson, A. Wilde, A. Grulich, L. Knepper, M. Holland.

A class for beginners in sight singing is organizing at the College of Music, meeting Thursday evenings at 8 o'clock, under the instruction of Wilbur A. Luyster. These classes are open to all, and a nominal fee asked. Previous knowledge of music is unnecessary, and no voices will be tried. Beginning with the first rudiments of music everyone is to be taught not only to read at sight, but to sing a second, third or fourth part. The method is to be taught without the aid of an instrument; the staff is taught from the first lesson, and the system the Galin-Paris-Cheve, of which Mr. Luyster is a graduate and representative teacher.

Tonight (Wednesday) there is to be a chamber music concert by members of the faculty.

Saturday Morning Recitals.

The first of Mrs. Eugene Heffley's Saturday morning musicales, given by his advanced pupils, took place in Mr. Heffley's Carnegie Hall studio last Saturday before a large audience. The program was given by Edith L. Wagoner, with Mr. Heffley's analysis of the works, as follows: Bach's fantasia in C minor, Schumann's "Carneval," op. 9; Liszt's etude in D flat and two concert studies by Poldini, all of which Miss Wagoner played with skill and refined musicianship. Much interest was created by a young singer (a pupil of Mrs. O. L. Fox, of Chicago), who is coaching concert, repertory and German songs with Margaret Goetz. Agatha Berkhoeel has a remarkably beautiful contralto voice and sang several songs by Von Fielitz especially well.

Miss Larom's Musicales.

Grace Larom, who has studios at Carnegie Hall and Nesmith Mansion, Brooklyn, will give a musicale at her home, No. 542 West 140th street, Saturday evening, January 27. A few of her advanced pupils will sing, assisted by prominent artists. A large audience is expected to attend, as great interest is manifested always in these musicales illustrative of Miss Larom's work.

Eames Recital at Carnegie Hall.

Emma Eames is to give a song recital in Carnegie Hall on Wednesday afternoon, February 14.

Lhevinne Here.

Josef Lhevinne, the pianist, arrived from Europe on Monday. He is to play with the Russian Symphony Orchestra.

Anna Jewell, the pianist, will give a concert in the Carnegie Chamber Music Hall on the evening of January 31.

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CHICAGO.

Theodore Thomas' Orchestra Concert.

CHICAGO, July 13, 1906.

The thirteenth concert of the Theodore Thomas Orchestra brought forward seven compositions, the selection of which bore evidence to the catholicity of Mr. Stock's musical discernment. There was something on the program to please all tastes. The old foggy, who looks upon modern music as a disease, had Bach and Gluck and Haydn wherewith to satisfy the leanness of his soul. The modernists, who sniff at Mendelssohn and who feel sorry for Mozart, were given Elgar and Georg Schumann for their enjoyment, and even the Wagnerites had the prelude to "Lohengrin" and the "Walkürenritt" for their comfort.

The sonata of Bach, which opened the program, was an arrangement made by the late Theodore Thomas of a work originally written for violin and harpsichord. The B flat symphony of Haydn was given a delightful performance. Mr. Stock called out of the work all the vivaciousness and the joyful optimism which is so distinguishing a trait of Haydn's art. The people for whom this music was written did not concern themselves as to its innermost significance. It was not necessary to put the composer on the dissecting table, to lay bare the quivering nerves, or to probe the festering wounds of his heart, that they might the more fully appreciate his creations. Curious as it may seem, those bewigged and powdered amateurs of Haydn's day did not care to have their feelings harrowed. They asked for music which should charm or enliven them, and having listened, they were content. So, since human nature is pretty much the same from one generation to another, we are still thankful for Haydn, and this, in spite of the fact that the fashion of our time demands music which is more highly colored and more generously endowed with human emotion.

Of the overture, "Liebesfrühling," by Georg Schumann, only good can be spoken. The Springtime of Love has suffered many things at the hands of composers. It has been a season of slushiness with the ballad writers; of much fog and murkiness with the Neo-Transcendentalists (I believe that this is their elected appellation), and something of the frigidity of winter has been imparted to it by the attentions of the Contrapuntalists.

It is only fair to Georg Schumann to declare that his overture does not fall under the head of any of these categories. What he has written is music without affectation, and sometimes containing moments of charming emotion. Madame Kirkby Lunn sang with excellent taste the aria, "Divinités du Styx" from Gluck's "Alceste," and Elgar's "Sea Pictures." With all due respect to the Chevalier Willibald Gluck, it must be admitted that the music of his modern confrères is, for our ears at least, the more interesting. And moreover, we have had a surfeit of "Divinités du Styx." For considerably over a hundred years a long and trailing—I had almost written wailing—succession of singers has attacked Gluck's aria, and it is saying much for the composer's genius that his work has survived the onslaughts. That Madame Kirby Lunn did full justice to the aria goes without saying, for that lady is an admirable artist.

Elgar's "Sea Pictures" have had more than one performance with the orchestra, but they stand repetition well. When the whole set is so charming it seems invidious to pick out any one for special praise, but the poetical beauty

of the "Sabbath Morning at Sea" makes it stand out conspicuously from its fellows.

With the prelude to "Lohengrin" and the impetuous scampering of Wagner's Amazons in the "Walkürenritt," the concert came to a close.

The following program will be presented next Friday and Saturday, January 19 and 20:

Overture to Genoveva, op. 81.....Schumann
Symphony, No. 2, D major, op. 73.....Brahms
Fantasia, Francesca da Rimini, op. 32.....Tchaikowsky
Nordische Ballade, for Harp.....Poenitz
Siegfried's Rhine Journey, from Die Götterdämmerung.....Wagner
Soloist, Enrico Tramonti.

Mr. Dolmetsch's Recital.

I was able to hear only a little of Mr. Dolmetsch's program of ancient music at the Art Institute, but that little was of manifold interest. These concerts of early music are unique and worthy of all support. And apart from the instructiveness, there is something piquant in the anomalous association of ultra-modern Chicago with the quaint tinkling sounds of the harpsichord, or the music for viols, written by men whose bodies have long been mouldering in the restful obscurity of English churchyards or in the shadowy corners of Italian fanes. If Mr. Dolmetsch's concerts teach us nothing else, they teach us to appreciate the advantages which have accrued to us after two hundred years of musical progress.

Mr. Sherwood at Mandel Hall.

On Tuesday, January 9, Mr. Sherwood appeared with the Theodore Thomas Orchestra at Mandel Hall. This well tried artist gave a finished and eminently satisfactory performance of Liszt's E flat concerto for piano. Mr. Sherwood's playing is distinguished for musicianship and a fine appreciation of the poetical contents of the work performed.

The orchestra, under Mr. Stock's direction, was heard in various works more or less familiar. The B minor symphony of Schubert was given an ideally poetic reading by our gifted conductor and his men. This work of Schubert has been so frequently executed (the word being used in its double edged sense), that any admirer of the Viennese composer must perforce feel grateful to a conductor who, like Mr. Stock, reads the symphony with loving understanding of its tender beauty.

The program included, among other things, the "Fingal's Cave" overture of Mendelssohn. Time was when Mendelssohn was of the very elect; when his works figured in every musical scheme, and even the schoolgirls were given up to the sugary fascinations of the "Songs Without Words." And now, instead of being surprised to find Mendelssohn's name absent from a program, we are mildly astonished to find it there. Such is the evanescence of fame! Of the Italian scene of Wolf, little need be written. Mr. Wolf had nothing particular to say, but the little that he had he managed to utter with considerable fluency, and so deft is his manipulation of the orchestra that one is almost persuaded that the work is of some importance.

The "Allegretto Scherzando" of Svendsen, which was bracketed with the serenade, and which I believe is drawn from a symphony by the Norwegian composer, is pretty

and well scored. Mr. Stock might do worse than bring forward some of Svendsen's other compositions—the Norwegian rhapsodies or the "Zorahayde" legend.

Most gorgeous in color and brilliant in effect were the variations from Tchaikowsky's Third Suite, which concluded the concert. The Russian composer is becoming so indispensable to orchestral conductors that without one of his works on the program they will feel as lonely as a piano recitalist without a rhapsody of Liszt. How lucky that Tchaikowsky was a genius! Supposing that it had been—but why particularize.

FELIX BOBOWSKI.

CHICAGO NOTES.

Madame Rio in Recital.

Anita Rio will give a song recital before the Amateur Musical Club on Monday, January 15. Mrs. Lapham will play the accompaniments. The program covers a wide range of vocal literature, including examples by Mozart, Schubert, Strauss, Tchaikowsky and others.

Rafael Joseffy will be the soloist at the concert of the New York Symphony Orchestra, conducted by Walter Damrosch. The concert takes place in Orchestra Hall, Saturday afternoon.

The next concert of the Apollo Musical Club is announced for February 12. Elgar's "Light of Life" and the "German Requiem" of Brahms will be given.

The directors of the Calumet Club announce a recital next Saturday afternoon. Mr. and Mrs. Bruno Steindel and Mr. Enrico Tramonti, the harpist of the Theodore Thomas Orchestra, will be the performing artists.

Mr. and Mrs. A. A. Sprague, 2710 Prairie avenue, will give a musicale in the foyer of Orchestra Hall next Wednesday afternoon, January 17.

The Lake View Musical Society gives its second concert on Monday, January 15, in the hall of the Lessings Building, Surf street and Evanston avenue.

Mrs. Russell Tyson, 205 Goethe street, will give a musicale next Thursday evening, January 18. The program will be performed by Mrs. Francis Rogers, of New York.

Mrs. F. W. Upham, of 8 Ritchie place, will give a musicale on Thursday at the Woman's Athletic Club.

A concert given by George Hamlin, tenor, and Elsa Ruegger, cellist, together with the violinist, Marie Nichols, will be given in Music Hall on Sunday, January 13. Mr. Hamlin will be heard in songs by Max Reger.

On Wednesday afternoon, January 17, the Kneisel Quartet will give its second concert in Music Hall. A quartet by Mozart and one by Smetana are included in the program.

The New York Symphony Orchestra, conducted by Felix Weingartner, will appear on Saturday afternoon, January 20. Rudolph Ganz will play Liszt's E flat concerto.

Emil Paur, conductor of the Pittsburgh Orchestra, will appear in piano recital on Sunday afternoon, January 21. The recital is under the direction of F. Wight Neumann.

The recital of Henriot Levy, pianist, announced for

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Thursday evening, January 18, at Music Hall, is postponed on account of the death of his father.

The third of Ada Adams' musical mornings is announced for Thursday at 593 North State street.

Mrs. Watson on Russian Music.

A lecture-recital was given under the auspices of the Chicago Woman's Club on January 10 by Mrs. Regina Watson. The lecture, which was given in the Assembly Hall of the Fine Arts Building, had for its subject the music of Modern Russia, illustrations of which were drawn from the works of Blumenfeld, Liapounow, Rebikoff, Glazounow and Tchaikowsky. In these selections Mrs. Watson was assisted by the members of her artist class. The lecture, no less than the musical illustrations, aroused much enthusiasm among the audience.

On January 23 Mrs. Watson's artist class are announced to give a soirée musicale in the Assembly Hall. Concertos by Mozart and Tchaikowsky will be performed, as well as smaller works by Beethoven, Chopin, Brahms and Tausig.

At the monthly class meeting of Jeannette Durno-Collins' pupils on Monday afternoon, January 7, the following numbers were played: Beethoven's sonata in D minor, George Rieck; a group of pieces including Tchaikowsky's Humoreske, "Spinning Song" (Wagner-Liszt) and the Chopin waltz in E minor were played by Esther Cornell; Schumann's symphonic etudes, by Marie Edwards; Beethoven's sonata, op. 81, by Edith Laver; Wagner-Brassins Magic Fire Music from "Die Walküre," by Daisy Waller.

Jeannette Durno-Collins will be heard in a recital at the Music Hall March 8, after which she will make a concert tour lasting through the months of March and April.

The American Conservatory Orchestra will give a concert at Kimball Recital Hall, Friday evening, January 26. Katherine Star, violinist; John K. Chapman, baritone, and Otto Backhaus, pianist, will be the soloists. The concert will be under the direction of Herbert Butler.

An Addition to Mr. Spry's Faculty.

The piano school directed by Walter Spry announces a recital to be given on Thursday evening, January 25, in the Music Hall, by Harold Henry, who has lately joined the school as teacher of piano. The pianist will be assisted by Rudolph Engberg, baritone. Mr. Henry is a graduate of the University of Kansas, and spent several years studying in Berlin with the distinguished pedagogue, Dr. Ernest Jedliczka. Before returning to America he spent a year at Paris, under the tuition of Moszkowski, making a special study of the compositions of that celebrated master. Mr. Henry's playing is characterized by great technical clearness and a graceful and musical style.

Mr. Shaw's Successful Singing.

"THE MESSIAH," DALLAS, TEX.

Mr. Shaw has one of the most beautifully cultivated voices which has ever been heard in Dallas.—Dallas Times-Herald, December 29, 1905.

Mr. Shaw opened the program with the recitative, "Comfort Ye," and when his clear, strong, appealing tones burst into the air, "Every Valley Shall Be Exalted," he had won his audi-

ence, and long applause was given before the chorus sang "And the Glory of the Lord."—Dallas Morning News, December 29, 1905.

"ST. JOHN'S EVE," FOND DU LAC, WIS.

Mr. Shaw's singing was a revelation to the audience.—Daily Reporter, December 6, 1905.

Mr. Shaw is a singer of well known reputation, and his work last evening merits this position. His voice is a fine tenor, smooth and of large volume. He created an excellent impression.—Daily Bulletin, December 6, 1905.

William Beard's Song Recitals.

Three song recitals are announced by William Beard, baritone, to take place in Cable Hall. The first recital, on January 18, includes songs by Massenet, Henschel, Hahn, Mattei and others. Greta Allum will assist at the piano.

The student recitals will be resumed by the Chicago Musical College in Music Hall next Saturday afternoon, January 20. The program will consist of the first act of "Il Trovatore," which will be given with accompaniment furnished by an orchestra composed of students. The roles will be assumed as follows: Leonora, Grace Ellsworth; Inez, Letitia Gallaher; Manrico, Henry A. Mix; Count di Luna, John Berthelsen; Ferrando, J. Lester Haberkorn. The performance will be given under the direction of William Castle.

The Chicago Musical College is enjoying the most prosperous year since its establishment, forty years ago. Since September 1 the registrations number 3,653, which is far in excess of the record of any previous year. The demand for catalogues has been so great that a second instalment has been ordered by Manager William K. Ziegfeld. Practically every State in the Union is represented in the enrollment and several foreign countries have sent pupils to the college.

Helen Buckley in Concert.

Helen Buckley has been singing with great success at concerts in Chicago and other great cities of America. She appeared at Austin, Ill., on December 28, and is engaged for a private function at the Auditorium parlors on January 25.

The following press notices have appeared lately:

In the matter of solo singers, the feminine element was far in the lead. The singing of both soprano and alto was a delight, especially the work of Miss Buckley. Her interpretations left little to be desired in the matter of technique or spirit. She sang the work in the modern dramatic spirit, giving her solos life and sympathy.—Los Angeles Times.

Miss Buckley was at her best. She has won friends by every appearance in Wichita, and those who have heard her before declare she surpassed all previous efforts on Saturday. Her voice is a pure, sweet soprano of exceptional range and quality. Her numbers, whether in groups of English, German or French songs or the more difficult arias, were alike charming and merited the applause they received. She was generous with encore numbers and pleased her audience by carrying a great sheaf of American Beauties, which the club had presented her. Miss Buckley is possessed of a pleasing personality, and those who heard Nordica at her best compare Miss Buckley very favorably with the queen of song. Recital, Wichita.

Miss Buckley, in style and interpretation, sang gloriously. In beauty of tone under all dynamical gradations—and especially in pianissimo—nothing better could be desired.—The Evanston Index, December 22, 1905.

Helen Buckley is another singer who has appeared with the club often before, but never to such good advantage as on this occasion. The sweetness of her tone quality, especially in the softer passages, and the dignity and sincerity of her interpretation made her rendering of the soprano solos very satisfying. The opening recitations were given with exquisite beauty, and with a most sympathetic regard for the text.—The Evanston Press, December 30, 1905.

Mary Wood Chase has just returned from a successful tour, playing with the Kneisel Quartet at Brooklyn Institute, the Schubert Club at St. Paul, a recital and lecture at the Matinee Musical at Duluth and a recital in Salem, Ohio.

She leaves on Monday for Ohio to give a recital at the Ohio Wesleyan University at Delaware.

The following are notices from the St. Paul papers:

MISS CHASE PLEASES.

CHICAGO PIANIST PLAYS FOR THE SCHUBERT CLUB.

The expression of sympathy with the mood of the composer characterized the playing of Mary Wood Chase of Chicago, who appeared in piano recital before the Schubert Club in Raudenbush Hall yesterday afternoon.

Miss Chase's musical temperament is characteristically sympathetic with the placid and peaceful moods in music, and this style of composition predominated in her program. She was at her best perhaps in the dreamy witchery of Mendelssohn's "Song Without Words." Her admirable technique appeared to the best advantage perhaps in the Paganini-Liszt "La Campanella." The later numbers of the recital demanded more technical ability, while the early numbers, especially the Chopin number, showed the artist and theme interpreter.—Pioneer Press, January 4, 1906.

An exceptionally interesting program was that which the Schubert Club heard Wednesday afternoon, when Mary Wood Chase, Chicago, gave a recital at Raudenbush Hall. There were no less than five Chopin numbers on the program, which is an indication of Miss Chase's excellent musical taste. Mendelssohn's "Song Without Words" was beautifully interpreted by the pianist, as was the Brahms variation of a Handel theme. The "Serenade Espagnole," by Preyer, which was dedicated to Miss Chase, brought the delightful program to a close. Miss Chase was entertained at a reception Wednesday evening by Miss Hall, Arundel street.—The St. Paul Daily News, January 4, 1906.

If Mary Wood Chase, who played for the Schubert Club yesterday afternoon at Raudenbush Hall, is a true type of American pianist, then let their number grow. We have heard many young American women play the piano during the years of the Schubert Club's growth and maturity—we have had the nervous type, the lethargic, alas the affected, the noisy and the intellectual. But it has probably never been the pleasure of the club to welcome a pianist who is so thoroughly identified with the art in America, and who is at the same time a player of such amplitude. She does not specialize, even in this day of the popularity of special pose. She plays Chopin lovingly, passionately, finding in him the pianist's poet, but when the combined efforts of Paganini and Liszt demand sheer brilliancy of execution, Miss Chase yields them all her energies and all her splendid technique.

It is not strange that so few pianists elect to play the twenty-five variations and fugue which Brahms has written upon a Handel theme. The great variety of treatment demands more than most performers can give. Not only are the pianist's intellectual capacity and emotional qualities brought under a searching limelight, but her very personality is passed in review. The artist who would play them in the fullest interpretative spirit must be many sided.

Miss Chase gave a most satisfying reading of the variations. Moreover, she made Brahms approachable, likeable. The poetical passages were models of accuracy in phrasing and in delicacy of execution, and the larger variations moved in stately octaves and upon massive lines. In Chopin, the pianist's spirits steadily rose until the ballade, which she delivered of all its passionate beauty and breadth of expression. The climax was brilliant. A very Spanish serenade, composed by Preyer and dedicated to Miss Chase, followed, and then there was a Mendelssohn song that needed no words. The Schutt paraphrase on a Strauss waltz was an attractive thing, and the Gluck-Brahms gavotte was charmingly accented. Even after the performance of Liszt's arrangement of Paganini's "La Campanella," in which the artist met every demand in bril-

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liancy of execution and dynamic range, she left an impression of unexhausted resources.

The audience was very enthusiastic and remained seated until Miss Chase responded to its demand with a familiar Chopin prelude, in which she employed an unusual tempo rubato, too great to be altogether pleasing. But this was the only real license Miss Chase permitted herself in the interpretation of a program rich in intellectual and emotional values. From a pianist so skilled in delicate tone shading, climaxes of such intensity as those achieved by Miss Chase were hardly to be expected, and one can but repeat that, if she may be regarded as an example of what America may in reason expect of its racial musical development, let the development be more widespread.

The audience was moderate in size because of the storm, but it was not moderate in its expression of pleasure in the work of the artist.—St. Paul Dispatch, January 4, 1906.

Mrs. Baldwin in Oratorio.

Adele Laeis Baldwin, the contralto, sang at the performances of "The Messiah" in Brooklyn and Springfield, Mass., and at a recital in Norwalk, Conn., during the past month. The following criticisms are from the daily papers of the three cities:

The most notable of the group was Adele Laeis Baldwin, the contralto, who substituted for Janet Spencer on the day of the performance. Mrs. Baldwin's voice seemed a little clouded in its lower register in her first air, "O, Thou That Tearest," but she developed a sufficient volume later, and "He Shall Feed His Flock" was a very beautiful, even noble, example of what devotional singing should be. "He Was Despised" has been sung with greater breadth and dramatic effect by women with larger voices, but that fact did not detract from the sincerity and beauty of Mrs. Baldwin's delivery of it.—The Brooklyn Eagle, December 20, 1905.

Mrs. Baldwin made a deep impression, and the great aria, "He Was Despised," was sung with wonderful depth of expression and sympathetic feeling. "He Shall Feed His Flock" was also beautifully rendered. Mrs. Baldwin has a contralto voice of great purity of tone, and in the lower notes it is exceptionally full toned. She showed nervousness in her opening number, but she soon gained confidence in herself. She has a magnificent voice which has not yet reached its maturity.—The Springfield Union, December 13, 1905.

Madame Baldwin became a favorite at once. Her pleasing stage presence, fine talent and happy choice of selections won her warm applause every time she appeared. Every number was well adapted to her voice and displayed her special talents. One of the most pleasing features of Madame Baldwin's singing is the clever interpretation which she gave each number.

Her especially fine pieces were Handel's "Furibondo," Brahms' "Ruhe süß Liebchen" and Beethoven's "Jeunes Fillettes." The audience demanded an encore again and again, but Madame Baldwin steadfastly declined to respond, until after several calls after her last number, she appeared and sang the popular "A Little Silver Ring" by Chaminade. This followed an especially fine rendering of Roger's "My Captain."—The Norwalk Hour, December 7, 1905.

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INDIANAPOLIS.

INDIANAPOLIS, January 15, 1906.

Indianapolis seems keenly alive to new musical ideas. There is a twentieth century movement in the air, which has materialized in the People's Concerts Association an organization which is proving to be an important factor in the musical life of this city.

The movement has many promoters, and all of them give their services without cost. The statement made public states: "No dividends will be declared, and whatever accrues from one concert in the way of profits will go toward making the next of still higher quality."

The officers of the association are as follows: President, Calvin N. Kendall, superintendent of the Indianapolis Public Schools; vice-president, E. B. Birge, supervisor of music in public schools; secretary, Mrs. J. T. Eaglesfield; treasurer, G. A. Schnull; business manager, R. Boone McKee. These officers and Margaret Hamilton, principal of Harrison school, form the executive committee. The idea has been to give one concert each month, perhaps oftener, in Caleb Mills Hall, of Shortridge High School. The support of the public has been truly magnificent, and beyond all expectation, although it has been generally known that good artists brought here at a nominal price to the people must result favorably.

So far as known, this idea of good music at 25 cents per head has never before been successfully carried out, at least in America, and it seems to be proving an excellent way for arousing the latent love for that which is best in musical art. The first concert was given in Caleb Mills Hall on October 30, when Steindel, a cellist of Theodore Thomas' Orchestra, and Karl Schneider, baritone, were the artists appearing before over 1,300 people. The second concert, December 11, had Raoul Pugno, the pianist, and 2,100 people present. The third, just passed, had Leopold Kramer, concert master of the Thomas Orchestra, and young Cecil Fanning, the baritone, of Columbus, Ohio. At this concert there were 100 people turned away.

The fourth concert takes place on February 12, with Mary Howe, soprano, and Oliver Willard Pierce, pianist. The following and last concerts occur in March and April, respectively.

The vice president, Edward Birge, has been chiefly instrumental in making these affairs the highly successful ones they have proved to be.

The Kramer and Fanning concert at Caleb Mills Hall last week was a success from every standpoint. Mr. Kramer, heralded with the fame his work in Theodore Thomas' Orchestra has given him, played for his opening number, the first movement of the C major sonata of Rubinstein; a romance of Beethoven, Schumann's "Abendlied," and Rie's "Perpetuum Mobile." He played a second group Nesvera, Pierne, and Dvorák, and for the final number he played the prize song from the "Meistersinger," arranged by Wilhelmj, besides a "Gypsy Dance," by Nachez.

Mr. Fanning has a beautiful voice, and it will be recalled that he sang last summer in a prominent Gloucester (Mass.) church, where the summer colony was highly pleased. His songs at the recent concert were in German, French, Italian and thanks be to this young artist—in English. Wagner, Massenet, Verdi, Strauss, Schubert and Hildach were represented.

The Robert Parks Choral Society, consisting of over 100 well trained voices, propose singing Handel's "Messiah" on January 24. Edward Taylor, the excellent director, and who has conducted this society with most flattering results for the past two seasons, is the promoter of much that is musically interesting in Indianapolis. The

"Messiah" and its production by Mr. Taylor is anticipated by many music lovers here.

Theresina Wagner, one of the prominent members of the local organization here, known as the Matinee Musicale, gave a piano recital before the society last week, being assisted by Mrs. Charles Shaler, who sings pleasingly. Miss Wagner, who has a virile touch and clear, clean technique, gave the "Moonlight" sonata of Beethoven; etude op. 10, No. 3, Nocturne op. 48 No. 1, and Ballade op. 23 of Chopin; "Whims," from the Fantasiestuecke, and the intermezzo from "Fashingschwank" of Schumann.

Miss Wagner's interpretation of the Chopin numbers was original and impressive.

Mrs. Shaler's songs were a delightful treat, as she sang in excellent style as regards phrasing and diction, and gave the following numbers: Haydn's "My Mother Bids Me Bind My Hair," Schubert's "The Watercourse," and "Sunshine." For the second group Mrs. Shaler gave two songs of Franz, namely, "Aus Meiner Grossen Schmerzen," and "Im Herbst."

The Indianapolis Conservatory of Music, under the directorship of Edgar M. Cawley, for several years a member of the piano faculty of a Cincinnati school of music, issues a most attractive brochure. The conservatory orchestra, which is under the direction of Mr. Cawley himself, is composed of members of the faculty and advanced pupils. Both classical and modern works are undertaken, and the progress is interesting. Christian Frederic Martens, the haritone, is on the staff of voice teachers in this school.

WYLYA BLANCHE HUDSON.

The Sousa Concert.

On Sunday evening, January 14, Sousa and his band gave a concert at the Hippodrome before an enthusiastic audience that packed the vast auditorium from pit to dome. The program was follows:

Coronation March Tschakowsky
Trombone Solo, Aereo (New) Zimmermann
Leo Zimmermann.

Suite, Last Days of Pompeii Sousa
Aria, for Soprano, Ernani Verdi
Elizabeth Schiller.

Excerpts from Ballet, La Russe Luigini
Fantastic Episode, The Band Came Back Sousa
Pantomime, Scaramouche Chaminade
March, Semper Fidelis Sousa
Violin Solo, Romance, from D minor Concerto Wieniawski
March, Rakoczy Berlioz

Sousa still possesses all his old time charm of personality, of movement, and of interpretation, and he set the vast audience fairly wild with the magnetism and piquancy of his performances. The band is better than ever and under their leader's masterful guidance, executed miracles in tone coloring, dynamic balance, and nuance of phrase and rhythm. The "Pompeii" suite is a beautiful work that would not be out of place in a symphony program, where it ought to be heard occasionally. Its instrumentation is remarkably subtle and full of clever combinations and effective contrasts. The number scored a huge success.

"Semper Fidelis," perhaps Sousa's best march—every one of them has at some time or other been called his "best"—also pleased the audience enormously and was rewarded with a veritable ovation for the composer. The "Rakoczy March" was done with irresistible verve and spirit. Encores were as insistent as they were plentiful, and so far as the eagerness of the listeners was concerned for "more," the concert might have been Sousa's first in New York, and not his—th. Like certain stars in the heavens, Sousa is fixed and unmovable here below in the affections of the American public.

The soloists were well received and had warm recalls and encores.

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GREATER NEW YORK.

NEW YORK, January 15, 1906.

Mrs. William S. Nelson gave a studio recital January 10, songs composed by Percy Lee Atherton, of Boston, making up the program. The wege sung by Katherine Fisk, contralto, "Entreaty," "Rose Sauvage," and "At Thy Voice"; Mrs. de Hart, soprano, pupil of Mrs. Nelson, "April Weather," "Let Me Go Where I Will" and "When Birds Were Songless"; Frederick Wheeler, baritone, "Ich Denke Dein," "She is Not Fair to Outward View" and "Like a Dream"; and Mrs. Cheatham Thompson, "Cradle Song." Mr. Atherton, the composer, was at the piano.

The third musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president, was given at the Waldorf-Astoria Hotel, January 13. Marie Cross-Newhaus, chairman of the program. Madame Newhaus delivered an interesting talk on Massenet's opera "Hérodiade," and arias were sung by John Young, tenor; John Perry Boruff, baritone, and Mrs. C. H. Bussing, of Chicago, who graciously supplied Mrs. Byrne Ivy's place. The music of this opera, so little known in America, was artistically sung, and an audience of 450 women listened with flattering attention. Gregor Gaitz-Hocky, violinist, played pieces with fine technic and tone. Marie F. Hoover, pianist, met with marked success; her playing is virile and sympathetic. Two Indian songs by Mrs. Finden were sung well by Mr. Boruff, who was recalled and sang an encore. Tenor John Young was in superb voice, singing with charm a group of English songs. Rubinstein members expressed delight, on the conclusion of the program.

The Women's Philharmonic Society, Amy Fay president, gave a reception and musicale at the Banquet Room of the Waldorf-Astoria Hotel, January 9, the musical program consisting of vocal and piano pieces and recitations. Elizabeth Frederick, soprano, has a sweet and flexible voice, and her singing of the "Mad Scene," by Thomas, was a test of her abilities. After a group of songs by Clough-Leigher, she responded to an encore, singing "The Day's at the Spring." Helen Waldo's alto voice is rich and full; responding to an encore she sang "Winter's Ballad," and later "The World and His Wife." Very unusual and distinct enunciation marked the singing of these young artists, pupils of William Nelson Burritt. Ethel Wenk, at the piano, added materially to the singers' successes. Ellen Bowick, of London, recited effectively. Irwin Eveleth Hassell, pianist, delighted his auditors with a group of Chopin pieces, finishing with the rhapsodie No. 12, by Liszt, and adding Grieg's "To the Spring" as encore. Mr. Hassell plays with much warmth of style. At the close Miss Fay introduced Miss Peck, mountain climber, who gave an interesting talk. Credit is due to Elizabeth M. Vogel, chairman of the evening.

The fourth matinee by senior members of the American Academy of Dramatic Arts took place January 11 at the Empire Theatre. The school presented a one act play, "On the Veldt," by Frederick C. Patterson, a student at the Academy, who deserves praise both as playwright and actor. Two other plays were given, a one act farce by Harold Heaton, and "The Conqueror," a drama in three acts, by Wiegand. The latter was a strong dramatic work, admirably acted. Esther Miller, Margaret Wise and the handsome Walter Ladd shared chief honors.

Elise Erdtmann, soprano, was heard at a recital at College Hall, January 10, assisted by Hjalmar von Dameck, violinist. Mrs. Von Dameck and Herman Spielter at the piano. She sang songs by the classic composers, finishing with Liszt, Wagner, Strauss and Ries songs. New York

composers represented were Von Dameck, Spielter and Saar.

Mrs. S. C. Ford, of Cleveland, is in the city for her annual stay, her daughter, Mignon, accompanying her. It was Mrs. Ford who first sang "In a Persian Garden" here. Since then she has sung with the Pittsburgh orchestra, and all the prominent societies of the country have had her as soloist. A pleasant experience of some time ago was a series of recitals with Arthur Foote, and this spring she expects to repeat it. Insistent requests from would-be pupils led her to accept a few, the best voices only, and she employs the morning hours in this way. During her stay here she is studying with Luckstone.

Mary Barre Carrie, soprano, wife of tenor George C. Carrie, recently sang in Jersey City, when the Evening Journal of that city said: Mary Barre Carrie was soprano soloist at the Christmas eve Vespers at Waverly Congregational Church, when Brewer's cantata, "Holy Night," was given. Her voice is not only sweet, but of exceptional range. It was at its best in that part of the cantata in which she sustained her solo against the full chorus choir, also in the solo "Night of Nights," by Van de Water.

Douglas Lane sings in Walden, N. Y., January 17. January 24 he gives a song recital at Kingston, N. Y., and February 3 a recital in Newark, N. J. Mr. Lane's voice is a rich bass, his enunciation very clear, and his tone production always true and enjoyable.

Wesley Weyman, of the Institute of Musical Art, has just returned from Boston, where he has been for a week, giving two recitals, and playing three times at private musicales. Mr. Weyman's New York recital is to take place in April.

Maude Leekley, contralto, who won much favor during one of the later tours of The Bostonians, has returned to New York, after a period of two years spent in study in Paris. She has had considerable operatic experience, and was in the original cast two years ago of "A Midsummer Night's Dream." Handsome appearance, soulful voice and dash characterize her.

Grace G. Gardner invited friends to meet Carrie Jacobs Bond, the author and composer, at her residence studio, January 15. Original songs and stories by Mrs. Bond filled the evening.

May Nevin Smith, soprano, artist pupil of Nora Maynard Green, gave a recital at the Astor Gallery, assisted by Paul Dufault, tenor, January 15.

At the Wirtz Piano School, to-morrow, Thursday evening, January 18, a pupils' recital takes place, the following students appearing as solo pianists: Grace Locher, Mildred Ellis, Hazel Ware, Margaret Kitchelt, Isabel Carroll, Mae Symes, Grace Elwood and Adolph Roemeremann. They play piano pieces by Dussek, Lange, Schytte, Loeschhorn, Schubert, Reinhold, Grimaldi, Chaminade, Beethoven, Voss, Raff and Karganoff. February 3 the regular monthly pupils' recitals occur, and February 16 the Juniors' recital. Mr. and Mrs. Wirtz give the Tennyson-Strauss "Enoch Arden" at Public Schools Nos. 26 and 5, in the Bronx, January 22 and February 5, respectively, in the Board of Education course.

At the Church of the Divine Paternity, J. Warren Andrews, organist, the coming Sunday evening, Gounod's "Out of Darkness" is to be given, preceded by the usual fifteen minute organ recital. Mr. Andrews gave his second recital at Ridgefield Reformed Church, N. J., assisted by

Estelle Harris, soprano, and Maidie Sprunk, violinist, January 5. January 10 Mr. Andrews gave an organ recital at Vassar College.

Marie Cross-Newhaus will entertain with her second evening of music January 21. Many of the best singers in New York are heard in her spacious studios; two hundred cards have been sent and an interesting program arranged.

The Women's Philharmonic Society, of which Amy Fay is president, will give an informal reception and musical Saturday afternoon, January 20, at 4 o'clock in the banquet room of the Waldorf-Astoria. Mrs. Joslyn Horne, contralto, will be the principal soloist, and will be assisted by Julia Horne, soprano, and Anna Jewell, pianist.

Rio Notices From Three Cities.

Anita Rio, the distinguished soprano, who is making a farewell tour of the States, prior to her departure for Europe at the end of this season, reports that this is the busiest year of her career. She is now on an extended recital tour through the South and West, and will fill eighteen engagements before returning to New York.

Besides the many "Messiah" dates which Madame Rio sang in December, mention of which was made in the columns of this paper, she also appeared in this work at Springfield, Mass., on December 12; Troy, N. Y., December 20, and Philadelphia, Pa., December 27. Following is a criticism from one of the papers in each city:

Anita Rio, the soprano soloist, is a gifted singer, with a voice of fine compass, and she sings with intelligence and with a style that is at all times more than ordinarily pleasing. Her voice is flexible, extremely so, and her singing showed at once that she knew how to interpret oratorio solos. Her interpretation of the recitatives, "There Were Shepherds" and "And Lo! the Angel," were works of art, and in fact all her solos were sung with artistic ease and repose that was delicious. She sang true to the key, and her part of the program was one of the features of the oratorio.—The Troy Record.

Anita, Rio, beautiful of voice and person, achieved a veritable triumph. * * * One almost forgets to admire her lovely tone in feeling the authority with which she interprets her part, and the Choral Society is fully justified in departing from its rule, as it has done, and engaging her for two of its concerts this season. This is Miss Rio's last season in America for a number of years.—Philadelphia Press.

Anita Rio in her two arias, "Rejoice Greatly" and "I Know That My Redeemer Liveth," was in excellent voice and sang with true feeling and expression. Moreover, she was entirely self-possessed. She captivated the audience by the brilliancy of her execution and one almost wished for an opportunity to hear her in coloratura work.—The Springfield Union.

Schenck Versus Hertz.

Louis C. Elson says in the Boston Advertiser apropos of Schenck's conducting "The Valkyrie":

If the orchestra (because certain instruments were lacking) could only outline the full Wagnerian intention, it at least did this with considerable intelligence, making the various motives clear, and not drowning out the soloists as was sometimes done under Hertz in the Conried opera. The soloists, too, had been well coached.

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BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., January 14, 1906.

The coming of the New York Symphony Orchestra to Symphony Hall this week will be the paramount instrumental event of the period, in a measure, inasmuch as it seldom happens that Boston receives visits from orchestras of other places. The fact is almost too well known to require comment that the Boston Symphony Orchestra, being one of the greatest in the world, is looked upon as all and sufficient for the requisite demands of the lovers of serious orchestral works who habitate Boston and its environments. Mr. Gericke's perfectly trained aggregation of ninety-six artists has done much to give Boston the musical reputation that it enjoys throughout the land. However, as THE MUSICAL COURIER has stated before, outside influences are healthy, and the Bostonians would profit not a little by hearing at least occasional symphony concerts by visiting orchestras, and such opportunity is to be accorded this week when the New York Symphony Orchestra appears Wednesday evening with Felix Weingartner at the conductor's stand, and Thursday afternoon under Walter Damrosch. The visit of Mr. Weingartner is attracting attention in local musical circles, and Philip Hale, in the Boston Herald, admonishes all who pretend to be interested in music to go for the purpose of observing the methods and studying the musical character of the visiting conductor. There will be no soloist on Wednesday evening, as the interest is all centered in Mr. Weingartner, but on Thursday afternoon, when Mr. Damrosch directs, the soloist will be Rafael Joseffy, whose reputation as a pianist is too well known to require any advance notice in Boston. The program will be very interesting and comprehensive, and will receive attention by the writer in the Boston department of THE MUSICAL COURIER next week.

A New York report is authority for the statement that Henry Wolfsohn, the noted New York concert manager, has reserved 300 \$1 seats in the balcony of Mendelssohn Hall, New York, to be disposed of at 50 cents to students. This is interesting, inasmuch as it has a local bearing on Boston. Richard Newman, manager of Steinert Hall, draws attention to the fact that this auditorium has practiced granting students of conservatories, musical schools and pupils of recognized music teachers who show proper credentials, a 50 per cent. reduction on tickets of any price to all important concerts in Steinert Hall for the past eight years. Mr. Newman points out that New York is supposed to have an innovation new to America, but as a matter of fact Boston has enjoyed this student privilege, as far as Steinert Hall is concerned, for several years. The management of Steinert Hall makes absolutely no distinction as to location, but accords a 50 per cent. rebate on students' tickets, irrespective of the location or the price of seats. Mr. Newman thus declares that Boston is just eight years ahead of New York on this basis.

The Kneisel Quartet gave the third concert of the season at Potter Hall last Tuesday evening, assisted by Rudolph Ganz, pianist. The concert was a characteristic

Kneisel function of personified finish and polish, and the piano work of Mr. Ganz in the Chausson quartet for piano, violin, viola and 'cello, was of a warm character, bespeaking temperament, reserve and masterly technic. This marked the initial appearance of Mr. Ganz in Boston, and he was well received, but his opportunities as a solo pianist were hardly demonstrated in the Chausson number, which belongs to the so-called modern school of sometimes quenched enthusiasm and emotion. As before said, Mr. Ganz is an artist, and it is hoped that he may be heard in Boston as a soloist. The program was as follows:

Quartet, for Piano, Violin, Viola and Violoncello, in A major, op. 30.....Ernest Chausson
Lento, from Quartet in C minor, op. 17.....Rubinstein
Quartet, Concert Etude (Allegro) for String.....Leonie Sinigaglia
Quartet, in E minor, op. 59, No. 2.....Beethoven

Speaking of ultra impossible classics, it is really refreshing to occasionally be brought down from the clouds of poetic imagination (?). In other words, Sousa and his band are still on earth, and it is really amusing to note the generous outpouring of "classic melody lovers" to listen to the contagious marches and descriptive, soul stirring harmonies that dance off the end of the gracefully swung baton in the hands of John Philip Sousa. Boston has many awfully devout orthodox musicians, but unless the optics of the writer are unfocused, it would almost be safe to state that several hundred devotees fell from grace into Symphony Hall last Wednesday afternoon and evening to enjoy the sort of music that makes men march bravely into battle. Symphony Hall, the home of the Boston Symphony Orchestra, reverberated with the sombre "Siegfried" fantasia, which got mixed up with a wonderful labyrinth of harmonic combinations, including a musical tone poem entitled "Everybody Works But Father," as well as "The Mouse and the Clock," "Dixie Land" and a whole bouquet of Sousa marches, from the old time favorite, "Manhattan Beach," down the list to Mr. Sousa's latest, "The Diplomat." The regulation symphony patrons et al. grinned at each other and marked time with their "understandings," and every time Mr. Sousa graciously responded to a fetching encore, they were really glad that it was not M. d'Indy who was swinging the baton. Everybody laughed, with but one exception, at the musical comedies, and that exception was the serious, dusky hued manipulator of the cardboard announcements, who sat near the drummers apparently wrapped in poetic imagination of Sousa tone poems and sprightly suites. Seriously speaking, Mr. Sousa was accorded a joyous welcome in Boston, and his band never loses its great interest and hold on the public popularity. The band is really like a majestic organ, and it is certainly a treat to listen to those great deep tones of the bass section, especially those that emanate from the huge double B flat helicon tuba. The soloists are all good. Elizabeth Schiller, soprano, and Jeanette Powers, violinist, were both well received. Mr. Zimmerman executes remarkably with the trombone and Mr. Clarke produces a sweet and bell like tone on his cornet. Sousa did a big business in Boston. The programs were:

MATINEE CONCERT.

Fantasia, Siegfried.....Wagner
Trombone Solo, Leona.....Zimmerman
Leo Zimmerman.
Suite, Locking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
Soprano Solo, Love, Light of My Heart.....Sousa
Elizabeth Schiller.
Celtic Rhapsody (New).....Sanford
Intermission.
Toreador et Andalouse, from Bal Costume.....Rubinstein
Marche Joyeuse (New).....Chabrier
March, The Diplomat (New).....Sousa
Romance and A la Zingara, from Second Concerto.....Wieniawski
Jeanette Powers.
Rakoczy March, from The Damnation of Faust.....Berlioz
EVENING CONCERT.
Overture, Oberon.....Weber
Cornet Solo, Bride of the Waves.....Clarke
Herbert L. Clarke.
Suite, At the King's Court (New).....Sousa
Her Ladyship, the Countess.
Her Grace, the Duchess.
Her Majesty, the Queen.
Soprano Solo, Card Song, from the Bride-elect.....Sousa
Elizabeth Schiller.
Welsh Rhapsody (New).....Edward German
Intermission.
Valse, Vienna Darlings.....Ziehrer
Air de Ballet, The Gipsy (New).....Ganne
March, The Diplomat (New).....Sousa
Violin Solo, Caprice Slave.....Gelosio
Jeanette Powers.
Ride of the Valkyries, from Die Walküre.....Wagner

Besides the New York Symphony Orchestra, Boston is to have the Russian Symphony Orchestra of New York, conducted by Wassili Safonoff, at Symphony Hall, on Monday evening, January 22, and Thursday afternoon, the 25th. Josef Lhevinne will be the pianist. The coming of the Russian Symphony Orchestra is another wedge in the argument that Boston should have regular concerts by outside organizations. It broadens the minds of symphony patrons and enables intelligent comparisons to be drawn between the various orchestras of renown. It has been hoped that Safonoff might be heard in Boston this season, and the news that he is really coming with the Russian Symphony Orchestra was hailed with delight. The Tchaikowsky Symphony No. 6 ("Pathétique") is scheduled for one of the numbers, and this alone should draw heavily on the symphony loving contingent of Boston's musical precincts.

The Cantabrigia Club, of Cambridge, gave its second oratorio concert, "The Messiah," last Monday evening, in the North Cambridge Congregational Church. The chorus was made up largely of members of the Handel and Haydn Society of Boston, and the soloists were: Mrs. Robert N. Lister, soprano; Edith Castle, contralto; George J. Parker, tenor; L. Willard Flint, basso, and Wm. W. Chute, organist. The soloists were all most satisfactory in their individual work.

Heinrich Gebhard, the well known Boston and New York pianist, gave a private recital at the home of Mrs. Grant Walker, on Beacon street, a few evenings ago, and also played with the Kneisel Quartet at the home of E. H. Gay, on Beacon street, on Wednesday evening. Mr. Gebhard will give a recital in Milford on January 16, and on the 26th and 27th he will appear as soloist with the Boston Sym-

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phony Orchestra at Symphony Hall, at which times he will play the D'Indy "Mountain Symphony" with the orchestra.

Gertrude Franklin is much pleased with her pupil, Mrs. Andros Hawley, who is winning coveted success as a soloist. Mrs. Hawley was the soloist at a concert given on December 4 by the Springfield (Mass.) Symphony Orchestra, and the following press mention appeared in connection with the event:

The orchestra was assisted by Mrs. Andros Hawley, the Boston soprano, who made many friends among the audience by her vivacious and yet dainty renderings of several songs, some serious and some light. Her voice is a pleasing example of the high, bell like soprano, and she sang "Comin' Through the Rye," as an encore, in a captivating manner; also "The Ould Plaid Shawl." Her next coming will be awaited with interest.—The Union.

The soloist of the evening was Mrs. Andros Hawley, soprano, of Boston, who made her first appearance in Springfield on this occasion, though before her debut as a concert singer she was also 'cellist with a woman's orchestra. She pleased the audience well and has good qualities, such as sureness and vivacity. The "Waltz Song" from "Romeo and Juliet," was her most popular number, and for an encore she sang "Comin' Through the Rye."—Republican.

When "Elijah" was given last month in Brockton, Mass., by the Brockton Choral Society, Emil Mollenhauer conductor, Mrs. Hawley was the soprano soloist. Speaking of the affair, the Brockton Times said:

Mrs. Hawley's voice is a soprano, sweet and tender, yet powerful as well. Her lack of affectation gives an added charm to her work, and her pleasing personality seems a part of her singing. Her best number was "Hear Ye, O Israel."

The alto part in "Elijah" was sung by Helen Allen Hunt, also a pupil of Gertrude Franklin. Mrs. Hunt has taken part in numerous recitals during the past month and every time she has appeared in oratorio she has been re-engaged for such work.

Marcella Sembrich must have felt highly honored when she made her initial entrance in Symphony Hall this season on Saturday afternoon, as the large and stately auditorium was filled to capacity by an audience that bade the diva a genuine and hearty welcome. Madame Sembrich is a great concert favorite in Boston and standing room was fully occupied around the walls. It is unnecessary to dissertate upon the art of this prima donna, who is known all over the civilized world. She will not be heard here again this season. The program:

Serpina Pensere Pergolesi
Nymphs and Shepherds Purcell
C'est mon ami Marie Antoinette
Andenken Beethoven
Finde per mio diletto Author Unknown, Eighteenth Century
Der Müller und der Bach Schubert
Frühlingssehnsucht Schubert
Röselin, Röselin Schumann
Frühlingsnacht Schumann
Nachtigall Brahms
Röselin dreie Brahms
Si mes vers avaient des ailes Reynaldo Hahn
Milkmaid's Song Horatio Parker
A Maid Sings Light Edward MacDowell
Verborgtheit Hugo Wolf
Ich gläub', lieber Schatz Max Reger
Ich trage meine Minne Richard Strauss
Mohnblumen Richard Strauss
Ich liebe dich A. Forster

Madame Sembrich was accompanied by Isidore Luckstone, of New York, an accompanist of feeling and judgment.

On Sunday afternoon, January 7, a special musical service was given at Emmanuel Church, Boston, by a choir of male voices, rendering Horatio W. Parker's "The Holy Child." The choir was assisted by Adolph Bak, violinist, and Heinrich Schuecker, harpist, both of the Boston Symphony Orchestra. Arthur Hyde is the organist of the church. Emmanuel Church thus inaugurated a series of musical services, to be given on the afternoon of the first Sunday in each month.

Frank Watson, of the class of 1905, New England Conservatory of Music, will give a piano recital at Jordan Hall next Wednesday evening, when he will play classics by d'Albert, Beethoven, Chopin, Brahms and Schubert-Liszt. The weekly pupils' recitals given by the New England Conservatory of Music every Saturday afternoon at 1:15 o'clock are proving very interesting as well as valuable, as these exhibitions are purely for the purpose of exercising pupils in public performing.

Henry M. Dunham gave an organ recital at Jordan Hall last Thursday evening before an interested audience. He gave numbers by Bach, Brahms, Faulkes, Guilman and a sonata in F major by himself. The writer was unable to attend the recital, but he hears good reports of the same.

The eleventh concert of the Sunday afternoon Chickering chamber concerts will be given at Chickering Hall this afternoon, and the event promises to be a treat, with Emilio de Gogorza, baritone, and Ralph Smalley, 'cellist, as soloists. Mr. De Gogorza has just completed a transcontinental tour with Emma Eames, and when heard at Symphony Hall, Boston, with that prima donna last month he made a profound impression. Mr. Smalley has been associated with the Boston Symphony Orchestra, and is an experienced violoncellist. The program will be as follows:

Songs—
Come raggio di Sol A. Caldara
Jonconde Nicolo-Isouard
Drink to Me Only Old English
The Complacent Lover H. Parker
Violoncello Solo—
Chanson de Nuit Elgar
Chanson Napolitaine Casella
Songs—
Lockruf A. Rückauf
Es blinkt der Thau A. Rubinstein
Déception P. Tchaikowsky
Cecilia R. Strauss
Violoncello Solo—
Berceuse Squire
Scherzo Van Goens
Songs—
Si tu veux mignonne J. Massenet
Quand la nuit n'est pas étoilée R. Hahn
Fédia C. Erlanger
Malgré moi G. Pfeiffer
Canto del Presidario F. M. Alvarez
La partida F. M. Alvarez

It is pleasant to hear that Emma Calvé is to be heard again in Boston this season. She is booked for a concert at Symphony Hall on Saturday afternoon, February 24.

Olga Samaroff will give her second Boston piano recital at Steinert Hall next Saturday afternoon, January 20. She won unstinted praise at her first appearance as a soloist in Boston last November. She will appear with the Boston Symphony Orchestra soon.

The Boston Symphony Orchestra has been out of town all week, consequently no Boston concerts were given this week. The orchestra returns Tuesday, and will be heard in Symphony Hall on Friday afternoon and Saturday evening next.

Karl Griener, 'cellist, and Arthur Griffith-Hughes, bass baritone, assisted by Mrs. Griener and Louis V. Saar, pianists, will be heard at Steinert Hall next Thursday evening in an attractive program.

HERBERT I. BENNETT.

Eleanore Marx's New York Dates.

At Mrs. White's, on Fifty-seventh street, Eleanore Marx sang modern songs for a distinguished company. January 27 she sings a group of three songs by Eleanore Everest Freer, manuscript, at the January concert of the Manuscript Society, National Arts Club. February 21 she sings at Professor Morris' students' concert at Knabe Hall.

BOSTON SYMPHONY CONCERTS.

Thursday evening, January 11, and Saturday afternoon, January 13, were the dates of the most recent pair of concerts by the Boston Symphony Orchestra at Carnegie Hall. The programs follow:

THURSDAY EVENING.
Overture, Hiawatha Rubin Goldmark
Concertstücke, for Piano and Orchestra Weber
Alfred Reisenauer, Soloist.
Fantasia, Francesca da Rimini Tchaikowsky
Second Symphony Brahms
SATURDAY AFTERNOON.
Symphony, No. 1 Schumann
Violin Concerto, in D minor Spohr
Willy Hess, Soloist.
Tone Poem, Till Eulenspiegel Strauss
Overture, In the South (First Time) Elgar

These concerts of the Boston Orchestra were not fully up to the customary high standard which Gericke and his men usually maintain in the metropolis. At the Thursday concert the Tchaikowsky interpretation naturally suffered in comparison with the Safonoff reading of the same composer's "Manfred," given only a few days before, in Carnegie Hall. Gericke is not the man for Tchaikowsky; the chill east wind of Boston is in his reading, and the culture of the Hub will not permit him to exhibit any such vulgar qualities as real feeling and temperamental abandon. As a consequence, the "Francesca" performance was dry, tedious and unconvincing, although the great beauties of the composition refused to allow themselves to be hidden altogether. About the Brahms symphony, the less said the better. It is a bitter pill to have to swallow at any concert. Goldmark's "Hiawatha" shone splendidly by contrast with the dull, drab Brahms work. The American edition of Goldmark is the superior of Brahms in opulence of orchestral coloring, in melodic inspiration, in variety and charm of harmonic modulation, and in terseness of expression. The "Hiawatha" score is vivid, fascinating, vital, and should figure much more frequently on our orchestral programs than it does.

Alfred Reisenauer was the soloist in Weber's delightful old "Concertstueck," and he played it with splendid elan, loving reverence for its real meaning and spirit, and perfect balance between modern methods of expression, and the intentions of Weber and resources of his period. Played as it was by Reisenauer, the "Concertstueck" will never grow old nor stale in its infinite variety of melody and movement. Reisenauer was fated like the king he is.

At the Saturday concert the chief interest centered between Willy Hess' playing and the Strauss tone poem, "Till Eulenspiegel." Professor Hess is a violinist of authority, and he infused the Spohr concerto with that air of classicism which it needs in order to make its performance palatable. He has a large command of bowing, a noble, soulful tone, and a style that betokens not only the finished violinist, but also the mature musician and artist. His playing made a deep impression and was warmly applauded.

In the Schumann symphony the orchestra gave of its best, and if Gericke missed some of the spirit of the work, at least he played all its notes with accuracy, and phrased carefully and conscientiously. The Strauss music is not for him, on account of reasons which have been set forth so many times in THE MUSICAL COURIER that their constant reiteration grows tiresome for both reader and writer. "Till Eulenspiegel," one of the maddest, merriest musical pranks ever told in orchestral story, must be played with humor, with almost an excess of animal spirits, and with light touch and facile fancy. Of all those qualities not even his warm admirers would be able to accuse Gericke. He is at his best in quiet, classical music of a slightly sentimental turn, or in the works of the modern French school, like D'Indy, Chausson, Franck, &c. The Elgar overture made no better impression than it did at its first hearing in New York. The score is overlaid, too long, tiresome and not spontaneous.



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ATLANTA.

ATLANTA, Ga., January 12, 1906.

Atlanta is rather late in starting its musical season, or else there is to be none. Besides a few scattered concerts the attention has been centered upon the attractions at the Grand. The coming of the Savage Opera Company is always a delight, and each year the operas are splendidly rendered.

One of the early concerts of the season was given at Marist College Hall by Clifford Wiley, baritone; Mr. and Mrs. Robert Eilenberg, pianists; Fannie Marks, violinist, and Joseph Maclean, accompanist.

Sophie Brandt and company gave two successful performances of the light opera, "A Madcap Princess," at the Grand in December.

The revival of "Robin Hood" by the Aborn Opera Company was greeted with good houses here on December 29 and 30. Edward Metcalf as Will Scarlett was surrounded by a band of outlaws, and in his anvil solo his work shone. They were repeatedly recalled. Other calls came to Robin Hood in his serenade (Harold Blake), Maid Marion (Vivia Brewster), Alan-a-Dale (Ethel Houston), in "Oh, Promise Me," and the chorus. Miss Houston is a Columbus, Ga., girl, and possesses a sweet voice. The other members of the cast were: Agnes Stone, Meta Carson, Maurice Hageman, F. Stanton Heck, Carl Stall, Campbell Donald, Roy L. Cutter, Joseph Nugent, Charles Holm, Joseph Goodsell, George McIntosh, Edward Baker.

Anna Hunt, who has been for some time in Colorado, has returned once more to the professional ranks of Atlanta's violinists.

Alfredo Barili is again teaching in the Lowndes Building. He spent much of his vacation on his Georgia plantation, and will leave in the spring with his daughter for a visit to his aunt, Adelina Patti Cederstrom, in England.

An amateur performance of a musical extravaganza that was given in Atlanta was the "Professor Napoleon," heard at the Grand, January 3 and 4, with three performances. It was presented by the Davis brothers, of New York, and given for the benefit of the Presbyterian Hospital here. Several hundred were upon the stage, and it was a surprise to many to see such well drilled choruses. Many of the leading parts were taken by Sophye Morgenstern, Annie Elder Webb, Mrs. Charles A. Sheldon, D. O. Nix, Horace Bradley, D. W. Webb, Charles B. Crenshaw, Bertha Mae Mann, Arthur Conyers, Percy Rosenberger, William Hartsfield, H. A. Nisbet, A. L. Purtell, John S. Thompson, Jr., Lucius Perry Hills, Charles Sheldon, Jr., Judson Brown, Mary Virginia Allen, Leah Wilson, George Klien, Samuel Gross, Mrs. T. Lester Fossick, Miss Gussie Wynne, Mrs. W. H. Brown, R. K. Swartz.

Lucius Perry Hills, our noted platform entertainer, in the role of Professor Napoleon; Miss Morgenstern as Helen, Charles A. Sheldon, Jr., as the Wizard, deserve especial mention, yet the irrepressible campus cops and the rest of the cast did some clever work. The surprise of the evening was the marvelous singing of the little ten year old Bertha Mae Mann in the part of Inez Fiske. At the close of her solo, "Grandpa," with chorus, where she tells him she will become old to make him young, as the Wizard demands, there was scarcely a dry eye in the audience.

Dr. J. Lewis Browne is this year conductor of the Atlanta Turn Verein Maennerchor, and their first concert was given in December with the following soloists: Grace Lee Brown, soprano; Anna E. Hunt, violinist; Frank Cundell,

tenor, and Frank C. Wheat, basso-cantante. Dr. Browne will go to Pittsburg the end of January to give organ recitals at Carnegie Hall.

Erwin Mueller has opened a violin school of his own, but still retains the leadership of the orchestra classes in the Morgan Violin School. The orchestra is at present studying the whole of Haydn's "Military" symphony.

Grace Lee Brown, the soprano, is in Chicago on a visit.

Claire Sheehan, known on the European stage as Margaret Claire, is home on a visit, having been called here by the serious illness of her mother. She will not be heard here in public this time. Miss Claire has a pure, sweet soprano voice.

BERTHA HARWOOD.

A Fine Season for Mrs. Buckhout.

Jennie Hall-Buckhout is in demand for many concerts this month. This talented soprano opened the new year on January 4, singing at Passaic, N. J., with the Choral Society of that town in Cowen's "Rose Maiden." January 6 Mrs. Buckhout sang at Aeolian Hall, Fifth avenue. January 8 she was the bright particular star in the program at a meeting of the Daughters of 1812, held at Delmonico's. January 11 she sang with the Borough Park Choral Society in Gounod's "Gallia," under the direction of Henry M. Chase. Yesterday, January 10, Mrs. Buckhout sang with the Yonkers Choral Society at Yonkers, N. Y., in the "Feast of Adonis," by Cowen. The concert was directed by Will S. Macfarlane. On January 22 and 23 Mrs. Buckhout will sing in Washington and Richmond at private musicales. January 25 she is engaged to sing at an organ recital at the Second Presbyterian Church, Paterson, N. J. By February 1 Mrs. Buckhout's engagements will amount to thirty-two concerts, and in addition to these she sang twice every Sunday as soloist in the choir of Holy Trinity Protestant Episcopal Church, in Harlem. Mrs. Buckhout's spring engagements will keep her traveling until the last of May. She will sail for Europe about June 1 and remain abroad until the end of August.

Eleanor Owens Here.

Eleanor Owens, prominent in Utica musical circles, having sung there in churches and concerts, is here studying with Helen Von Doenhoff. She has a dramatic soprano voice and is preparing for opera. She has found the right teacher in Mme. Von Doenhoff, who had a brilliant operatic career and is a specialist in tone production.

Waldemar Luetsch in Philadelphia.

In every appearance he has made in America Waldemar Luetsch has won the recognition due so great an artist. As soloist with the Philadelphia Orchestra his reception amounted to an ovation.

Following are criticisms from the Philadelphia newspapers:

The piano part was superbly played by Waldemar Luetsch, the young Russian pianist, who is not merely a highly accomplished virtuoso, but an artist of temperament and taste. He developed the poetic quality of the work more than the mere dynamic force that absorbs the attention of most pianists. All of the reflective and lyrical passages were played with exquisite delicacy of feeling and a wistful sentiment that has not been so tenderly and skillfully expressed here before, while the cumulative effects of great ensemble passages he attains without any of the pounding commonly thought necessary, and with unfailing recognition of the musical purpose of the work. His performance, in fine accord with the sympathetic spirit of the orchestra, was altogether one of high distinction.—The Public Ledger, Philadelphia.

Luetsch, though coming practically a stranger, will go an accepted and admired favorite whose return is to be anticipated. His number was the Tchaikowsky concerto in B flat minor, No. 1, which, with its sweeping grandeur and demands upon technique, power and poetic appeal, is one for no uncertain pianist to undertake.

But Luetsch is sure of himself, and he triumphed completely. His style is vigorous, commanding and masterful; his technique remarkably finished and flexible, and there is no lack of sentiment in his treatment of the poetic passages. The andantino semplice movement was exquisitely played, and there was splendid fire and passion in the allegro con fuoco finale. Luetsch is no longer unknown in Philadelphia.—The Evening Bulletin, Philadelphia.

He played the difficult Tchaikowsky first concerto with many remarkably excellent effects, and there seemed no task of technique that his long hands were not adequate to. He is big and strong in his conceptions, mature in his understanding, and a thorough artist, with an eye to every good effect to be brought forth from the score. He has a touch of velvet, yet there is nothing cloying to it; he can, in contrast, thunder in the climaxes. He is a remarkable artist in every way, and one whose more intimate acquaintance is very much to be desired.—The Telegraph, Philadelphia.

With self-poise, a facile and fluent technique, musicianly taste and deep interpretive understanding—then one has the ideal qualifications that make the virtuoso artist. All these conditions were met last night when Waldemar Luetsch, the young Russian pianist, repeated his success of Friday afternoon in a superb interpretation of the colossal concerto.

The B flat minor is of the contradictory class, inasmuch as its contrasting qualities are barbaric vehemence and caressing cantabile, but not for an instant did Mr. Luetsch fail to meet any detail of the exciting score, and it only remains to say that as a technician and an artist he is entitled to a position in the front ranks of the great pianists of today.—

New York Symphony Concert.

On Sunday afternoon, January 14, the sixth concert of the New York Symphony Orchestra was given, under the direction of Felix Weingartner, who led Weber's "Freischütz" overture, Schumann's B flat symphony and Berlioz's "Symphonie Fantastique."

Weingartner's work was careful, conscientious and thorough, but it lacked the enthusiasm and ardor displayed by Safonoff in the same hall the day before, and consequently the audience was not stirred to any unusual degree of enthusiasm. Weingartner was well received, of course, as such a keen, musical analyst and painstaking conductor deserves to be. He directed from memory and was therefore enabled to give all his attention to the orchestra, but it cannot be said that he got from the players the same precision, brilliancy or tonal variety which they yield up to the baton of their regular leader, Walter Damrosch. Weingartner is purely an intellectual force in music and lacks the personal magnetism and warm imagination necessary to make an emotional appeal to his audiences. As a cerebral orgy his concert last Sunday was interesting. It was repeated on Tuesday evening.

Burritt Artist-Pupils Sing.

Helen Waldo sang in a "Mozart Program," given by pupils of Mr. Granberry, at Mrs. Seaman's, Brooklyn, December 29, receiving spontaneous applause. New Year's Eve she sang these sacred solos, "O Saviour, Hear Me," by Gluck, and "Like as the Hart," by Allitsen, at the Watch-night service of the Washington Avenue Baptist Church, Brooklyn. Last Wednesday evening she sang at a reception at the home of Dr. Felix Adler. As told elsewhere, Elizabeth Frederick and Helen Waldo sang at the last Women's Philharmonic Society concert and reception. These pupils of William Nelson Burritt do him much credit. Several new pupils have begun with Mr. Burritt since the new year.

Hemus at Vassar Students' Musicales.

At College Hall, Astor Hotel, last week, Baritone Percy Hemus was the special vocal attraction, singing a group of three modern songs, and later "Danny Deever." No singer before the public puts as much dramatic fervor into this song, so that stirring applause compelled him to sing again, this time Bruno Hubn's "The Grand Match," which he does with unique humor. Hemus makes personal, lasting impression whenever he sings, such is his life and warmth of expression.

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MADAME LANKOW'S RETURN.

Madame Anna Lankow resumed her professional work this week in her new home studios, No. 25 West Ninety-seventh street. She sailed from Naples for New York aboard the Prince Oscar, December 24, and after an exceptionally rough passage arrived at this port January 11, having been on the ocean eighteen days.

Madame Lankow sailed from New York for Europe May 27, accompanied by three of her pupils, and it was her purpose to remain abroad the entire summer. She spent several months in Germany, and then visited Italy. She had arranged to sail from Naples October 13, but a most unfortunate accident frustrated her plans. The day before she was to take her departure from that city she was driving in the suburbs, when the horses drawing her vehicle became frightened and ran away. The carriage was overturned and she was thrown under it. Her injuries were so serious that she was taken to the German Hospital in a very precarious condition. Fortunately, she fell into the hands of very able physicians and nurses, who gave her the most skillful and conscientious attention. They did all in their power to alleviate her suffering, which was very great, but notwithstanding their skill, she suffered intensely and for months was constantly in pain.

Madame Lankow remarked:

"I suffered not only for myself, but for all of my friends. I believe that I have endured enough pain to last me not only through all time but through eternity."

Madame Lankow remained an inmate of the German Hospital until the day before Christmas, when she sailed for New York.

"The trip across the ocean," remarked Madame Lankow to a MUSICAL COURIER representative who visited her soon after her arrival, "was exceedingly rough, and nearly every passenger aboard the Prince Oscar suffered with mal-de-mer. I had to keep my cabin all the time, and being a seasoned traveler, was immune from seasickness. The passage was not only rough, but it consumed eighteen days. Of course, I longed to return home, and I am very happy to be here, albeit I am much the worse for my accident and my long illness which followed it. I should mention that the wound on my leg caused blood poisoning, and it almost baffled the finest medical skill that could be brought into requisition. Doubtless, it was fated that my time had not come, for I survived enough suffering to kill a dozen ordinary mortals. However, as you may see, although I have lost considerable flesh, my vitality is not gone by any means; indeed, I am full of enthusiasm and am eager to resume my active work. It is very difficult for me to move about; indeed, it is impossible for me to walk a step, but I can teach as well as I ever could, for pedestrianism is not one of the essentials to my method of teaching.

"I have taken this new residence, which is admirably adapted for a school of music. I shall enlarge the scope of my activities and will instruct more pupils this season than I have ever taught before. I have secured as my assistants Prof. Eladio Chao, a most capable teacher, who was successful in Rome. He was a member of the St. Cecilia in that city and was highly esteemed for his musical attainments. He is an exponent of my method, having

studied with me for four years. The other assistant is Mrs. Jennie K. Gordon, who is thoroughly qualified to teach. These two assistants will relieve me of considerable work and will leave me free to devote myself to such of my pupils as I select to receive special instruction from me."

Madame Lankow, as she spoke these words, showed no want of animation. It was evident that her mind had risen superior to her physical sufferings and that her fine intellect and buoyant disposition had not been impaired in the slightest degree. Madame Lankow is a charming conversationalist and is brimful of enthusiasm when she talks. She is now prepared to do the best work of her life, and there is no reason why her success, as great as it has been in the past, should not be still greater in the future.

Madame Lankow's adopted son, Edward Lankow, was with her much of the time when she was in Germany and Italy. He returned to New York several weeks in advance of her coming, because he had engaged to sing in a number of cities in December and January. Mr. Lankow is one of the most promising young basses now before the public. When at Dresden, Germany, he sang for the manager of the Dresden Opera House, who was so charmed with his voice and impressed with his grand style of singing that he at once made him a most flattering offer to become a member of his opera company. Such a proposition could not be declined, so Mr. Lankow signed a contract to sing for the next five years with the Dresden Opera Company. His engagement will begin the 1st of next September. In the meantime he will do much concert work in various parts of the United States.

Since the return of Madame Lankow to New York she has been overwhelmed with applications from pupils in all parts of the country, who desire to receive the benefit of her instruction, and the enrollment of pupils already made indicates that she will have a very large class. Her new studios are elegantly appointed and are most conveniently situated. It is safe to predict that among the successful singing teachers in New York this season none will enjoy a larger measure of success than Madame Lankow.

Nordica's Tour.

Madame Nordica will make a brief concert tour under the direction of R. E. Johnston, after the close of the opera season in New York. The famous prima donna is to sing in some of the smaller cities, where music lovers have for years been clamoring to hear her. An announcement elsewhere in this issue of THE MUSICAL COURIER gives a list of the cities and towns where dates have been closed. The tour will be limited to twenty-five concerts. Madame Nordica is to travel in a luxuriously appointed Pullman car, designed especially for her use. The great singer is in magnificent voice this winter.

Rapid Traveling for Gerardy

Gerardy is to play at Winnipeg, Manitoba; St. Paul, Peoria, and Chicago, this week, and next week at Baltimore, Harrisburg, and at a musicale at Perry Belmont's home in Washington, D. C. Gerardy has seven private soirees already booked at the homes of wealthy New Yorkers.

SEATTLE.

SEATTLE, January 10, 1906.

One of the most active musical societies of the Northwest is the Ladies' Musical Club, of Seattle. The officers are Mrs. W. B. Judah, president; Mrs. J. R. Hager, vice-president; Mrs. M. A. Gottstein, recording secretary; Mrs. W. E. Nichols, corresponding secretary; Nellie Beach, treasurer. This is the fifteenth season of its history, and despite many difficulties and through financial depression, the club struggled along until now it has 350 associate and 100 active members. By its enterprise, Seattle hears every year a number of the best musical artists, such as Bispham, Nordica, Zeisler, Blauvelt, &c. Every month it gives a musicale and also takes up local artists of merit and gives them a public hearing. Within its membership there is a chorus of women's voices under the direction of Harry Girard. It has established a "Seattle Composers' Day," which has become an annual feature of popular interest.

At a recent meeting of the Mozart Study Club at the Walter Studio, Handel was the topic of the day. Eva Martin read an article on his life. Miss Walter played "Largo," by Handel.

Mrs. Grenside-Dodson gave her first piano lecture recital at her home studio and played from Beethoven's works.

The Ladies' Club, of Hillman, gave a musicale. The following took part in the program: Lois Conning, Ethel Forbes, Stella and Irene Arnold, Susie Hansen, Lillian Land, Helen and Muriel Corliss, and Mary Black Kugley. Mr. H. D. Gilmore in charge.

The following program was presented at the last concert by the Symphony Orchestra:

Einzug Marsch, Malaguena, from Boabdil.....Moszkowski
'Cello SoloGoltermann
Andante, Capriccio.....

Edwin Gastel.

Fifth Symphony, C minor.....Beethoven

Baritone Solos—

Lungi dal Caro Bene.....Secchi

Duncan's DaughterAlltisen

George H. Raymond.

Miss McConnell, Accompanist.

Dance of the Hours, from Gioconda.....Ponchielli

Contralto Solo, Nous Marchions Cette Nuit, from Paul and Virginia.....Paul Masse

Clara Lewys.

Overture, from Phédre.....Massenet

Helen Howarth Lemmel, who has a very sweet soprano voice, has opened a studio in the Holyoke block. Mrs. Lemmel is a recent arrival and has made many friends.

Another newcomer in musical circles is Cornelia Appy, who plays 'cello in the Symphony Orchestra. Miss Appy was born in Holland, where she received her musical education. She has played with the Kansas and Denver Symphony orchestras.

Karl Riedelsberger, violinist, gave a lecture recital not long ago, assisted by Mrs. Riedelsberger, at the Y. M. C. A. A varied program of interesting violin music was presented.

Worth Densmore gave a pupils' recital at his studio. Those participating were Jennie Moore, Nellie Rothwell, Agnes Johnson, Alma Christensen, Mabel Fay, Horace Ward, Cecil Maddox, William Ward, Allen Beebe, Eugene Ward and John Jacobsen.

The pupils of the St. Rose's Academy gave a musical program in which a large violin class, assisted by pianos and mandolins, was an interesting feature.

One of Seattle's energetic and ambitious young singers, Marguerite Fry, a soprano with much temperament and good range, is about to start for New York for further study. Miss Fry has held good positions in church work and goes with the good wishes of all our people, to whom she has endeared herself.

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COLUMBUS.

COLUMBUS, Ohio, January 11, 1906.

Tuesday afternoon last the Women's Music Club gave its first recital in Memorial Hall. The program was attractive, and the members who contributed solos were: Grace Hamilton Morrey, Olive Neil and Mabel Orebaugh, pianists; Edith Bratton, violinist; Theodore Wormley Rogers, Mary Nithoff and Margaret Welch, vocalists. The assisting artists were Franc Ziegler, violinist; Ferdinand Gardner, cellist; Katherine Gleason and Mrs. Morrey were the accompanists.

January 23 Anita Rio will be the artist who will give a song recital for the Woman's Music Club.

Thursday evening, January 25, a recital will be given in Mr. Turpin's studio by Ethel Johnston, Mary Nithoff, Ray Lovell and Jay Gaines, four of his advanced vocal pupils.

Kubelik will be here January 18, in Memorial Hall. The large number of 4,000 seats already sold will make this concert a very popular one.

Hedwig Theobald is the new soprano in King avenue church. Last Sunday was her first appearance and she proved very satisfactory to the congregation, and showed the wisdom of the music committee.

Alice E. Crane has returned to her studio after spending a vacation near Cleveland with her parents.

Cecil Fanning, accompanied by Harry B. Turpin, gave a delightful concert in Chicago recently in the home of Mrs. Walter Keith. Later engagements for her have been booked in Indianapolis and Boston.

The January Twilight Concert will take place in Ohio State University Chapel, January 26, at 4 o'clock. Elizabeth Thompson Wilson, contralto, and Reginald F. Hidden, violinist, will be the soloists.

Maud Wentz MacDonald has had a very busy season singing at the Clearfield County Teachers' Institute (Pennsylvania), Bay City, Michigan; Dayton, Springfield, Ohio, and numerous Columbus engagements. Mrs. MacDonald has been solo contralto in the fashionable Broad Street Presbyterian Church for nine years.

Grace Hamilton Morrey, pianist, and Alice Speaks, contralto, are to give a concert in the Board of Trade the latter part of this month.

Selden Pratt sailed for Vienna, January 4. Mr. Pratt expects to spend one year in Vienna studying piano, and two years in Berlin. Six years ago Mr. Pratt was graduated from the Berlin Hoch Schule. Since then he has been solo pianist and accompanist for the Emma Nevada Concert Company, in the same capacity with the Leonora Jackson Concert Company, and head of the piano department of the Toledo Conservatory.

The Glee and Mandolin Club of the State University give their annual concert tomorrow night. The Girl's Glee Club will contribute one number to the program.

Oley Speaks took away some manuscript songs from Columbus, the fruits of a quiet vacation spent at his old home. The John Church Company has accepted them for early publication. Mr. Speaks' songs daily grow more popular.

The Williamson Sisters' Quartet have been singing throughout the week at the Board of Trade rooms for a convention.

The Columbus Symphony Orchestra seems to be a certainty now. Enough guarantors have been secured so that at least one concert may be given this season.

ELLA MAY SMITH.

MAUD POWELL'S VIOLIN RECITAL.

Maud Powell treated a legion of her admirers to an afternoon of music in Mendelssohn Hall Thursday of last week that will not soon be forgotten. All Americans have reason to be proud of the achievements of their distinguished countrywoman. Her violin art is flawless and she herself is the embodiment of all that is noblest in woman-kind. Poise, dignity, sincerity, intelligence, graciousness and patience are blended in a personality that fascinates both sexes of the human family. Measure our thoughts as we will, we cannot easily separate the artist from her (or his) art and the worker from her (or his) work.

In her programs Miss Powell is never bound by traditions. American composers, as well as the foreign and the departed, are eagerly studied. This indicates progress for



MAUD POWELL.

the artist, and as a matter of course educates the audiences that go to hear her.

The program for last Thursday follows:

Sonata, E flat, op. 18.....	Richard Strauss
Miss Powell and Herman Epstein.	
Largo (Unaccompanied).....	Bach
Allegro Assai.....	Bach
Variations Serieuses.....	Corelli
Romance.....	Henry Holden Huss
Scherzo.....	Max Reger
Indian Songs.....	Harmonized by Arthur Farwell
Approach of the Thunder God.	
Song of the S.irit.	
Ichibuzzhi.	
Witches' Dance.....	Paganini
Humoresque.....	Dvorak
Capriccio Valse.....	Wieniawski

In the sonata by Richard Strauss, which Miss Powell played with Mr. Epstein's assistance at the piano, she revealed the virility and breadth that appealed to masculine minds. The Bach numbers showed her pure intonation

and finished execution. The same must be said of Miss Powell's performance of the charming "Variations Serieuses," by Corelli. For melodic beauty there was nothing more attractive on the program than the romance by Henry Holden Huss. Miss Powell played it beautifully and earned for the composition a double round of applause. The composer, with his wife and sister, occupied seats in the front row in the balcony, and, it is needless to add, enjoyed every moment of the afternoon.

Max Reger's scherzo proved sufficiently revolutionary to force even some of the skeptics to smile. The Indian songs were interesting, the last one played pizzicati. Miss Powell's virtuosity had full play in Paganini's "Witches' Dance," but she displayed the loveliest side of her art in the Dvorak number, strangely called "Humoresque." The audience redemanded it. After the brilliant Wieniawski waltz, the demonstration amounted to an ovation. To satisfy the cravings for more music, Miss Powell played a scherzo by Ogarew. A reception for the artist followed in the greenroom.

Rive-King in Pennsylvania.

Julie Rive-King gave a notable holiday recital in Warren, Pa., the last week in December. The criticisms from the Warren dailies are reproduced here:

As Madame King gave a day to Warren on her way to New York City, the Philomel Club took advantage of the opportunity to have her repeat the program which she gave in Oil City, where she was assisted by Lenore Knopf, vocalist.

The recital was given at the home of Miss Anna Rockwell, yesterday afternoon, and was made the occasion of a holiday festivity. With holly and mistletoe, the house wore a Christmas aspect and the programs were embellished by a sprig of holly ingeniously inserted in one corner.

After the music refreshments were served and the malingery board, artistically decorated with holly wreaths and candles, whose light filtered through rose shades, presented a picture worthy to be preserved on canvas.

Madame King, in a pink gown, seemed to reflect the cheerfulness of her surroundings, and with the brilliant and exhilarating style for which she is famed, gave a program, requiring a wealth of experience to interpret effectively.

As ever, her playing was characterized by exuberant life which she imparts to the messages in tone. Everything is imbued with a spirit of freshness. The vivacity of youth without its crudeness of interpretation. A ripened mind detaining all its pristine vigor of emotion. Is this not the ideal?

During the evening, the President, Mrs. Lindsey, on behalf of the club, made a brief though impressive speech, in which she assured Madame King of the admiration and good fellowship of its members and presented her with a Christmas remembrance.

It was a memorable event in the history of the piano club that has done so much to raise the standard of music in Warren.—The Warren Evening Times, December 22, 1905.

The open day meeting of the Philomel Club was held at the home of Miss Anna Rockwell Thursday afternoon. A recital by Madame King, who was in town for a couple of days, on her way from Oil City to New York, was substituted for the program originally planned.

Miss Rockwell took advantage of the season to make it a momentous affair. Mistletoe and holly were in evidence and the programs partook of the Christmas spirit and were decorated with a sprig of scarlet berries and glossy leaves.

Madame King gave the same numbers of her Oil City recital, adding by request the "Sonata Appassionata" of Beethoven. The wealth of enthusiasm and exhilaration of her temperament characterizes her work with perennial youth, infecting one with the joyousness of a spring morning.

Mentally and physically healthy, her interpretations are models of good judgment and discrimination, and the rich and varied experience of a mature and ripened character invests her renderings with balance.

She neither stops to sigh and become maudlin over Chopin nor makes Bach devoid of all emotion. Truly she can be said to be a wonderful pianist, whose "all-aroundness" is out of the common.

Acting for the club, Mrs. Lindsey, its president, presented her with a token of the season and expressed its appreciation of her work as a musician and its affection for herself as a friend, whose kindly criticism and advice has contributed largely in giving it the standard of excellence which it unquestionably has among other music organizations.—The Warren Evening Mirror, December 22, 1905.

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PARIS, JANUARY 1, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

THE year 1906 has not made a good beginning in Paris from the point of view of weather. After inheriting dry, cold, frosty conditions from 1905, the present year brought in rain, and the consequent mud, with greasy, slippery streets, in which horses have difficulty in keeping a sure footing.

This afternoon there will be a great New Year's Day reception (the first) at the home of the American Ambassador, Robert S. McCormick, in Paris. A small orchestra will be in attendance and a fine musical program is promised.

The most attractive of the last Sunday's afternoon concerts was that given at the Châtelet by the Colonne Orchestra. The program was varied and interesting. It included the "Redemption," morceau symphonique, of César Franck; "La Nuit de Noël" (first part of the "Christus" oratorio), by Liszt; "Oratorio de Noël"—"Tecum Principium"—by Saint-Saëns; this was a little trio, so beautifully sung by Jeanne Leclerc, MM. Plamondon and Paul Daraux that the audience enthusiastically insisted on its repetition. Following this trio came the aria from Bach's suite in D, a "request" number, by the orchestra, and which was demanded encore. The "Flight into Egypt," the second part of Berlioz's "L'Enfance du Christ," closed the first half of the program, embracing an overture, "Chorus of the Shepherds," which pleased so well that it had to be repeated, and "Le Repos de la Sainte Famille," in which Rodolphe Plamondon sustained the part of le Récitant, or the Narrator—a role for which he is eminently qualified, possessing a beautiful timbre of tenor voice, good diction and oratorio style. This number, too, was redemanded. A first performance of Gabriel Faure's "Requiem," for soli, chorus and orchestra, opened the second part of program, the divisions of which are: I—"Introit et Kyrie"; II—"Oratorio, baritone solo"; III—"Sanctus"; IV—"Pie Jesu," soprano solo; V—"Agnus Dei"; VI—"Libera Me," baritone; VII—"In Paradisum." This "Requiem" received a very careful and well rehearsed interpretation, of which some parts are quite interesting. Handel's "Alleluia" chorus, from "The Messiah," concluded the concert.

At the Lamoureux concert, the program contained César Franck's symphony in D minor, "Une Nuit Sur le Mont Chauve," being the first performance here of an orchestral fantasia by Moussorgski; "Four Sketches for Piano," by Schumann, orchestrated and performed for the first time by M. Chevillard and his orchestra; "La Valkyrie," Wagner ("Wotan's Farewell" and the "Feuerzauber"), Louis Frölich, basso; "Siegfried," Wagner ("Forest Murmurs"); "Tristan and Isolde," Wagner ("Prelude" and "Death of Isolde"); "Ride of the Valkyries," Wagner.

"The Holy City," by A. R. Gaul, was given at the American Church in the evening by the choir, or rather a double quartet, consisting of Madame Matthieu and Mme. Richard Hageman, sopranos; Grace Whistler Misick and Anne Evans, contraltos; S. H. Brown and Rossiter Howard, tenors; A. L. Johnson and Charles Clark, basses;

under the leadership of Llewellyn L. Renwick, organist and director.

This review being necessarily a short one, I shall not enter into any detailed notice of the various parts. The "choruses" as such were not choruses at all, the necessary voices not being present. You cannot persuade musical listeners to imagine or believe the effects of a double quartet to be the same as of a large, massive chorus of many voices—it would be unreasonable. Then, too, the tempi were not always correct. Individually most of the singers are possessed of fine voices. The trio "It Shall Come to Pass," sung by Mesdames Matthieu, Misick and Evans, was a little gem. In their respective solos Madame Matthieu's strong voice gave evidence of experience; Madame Hageman displayed possession of a high and brilliant soprano, while Madame Misick's voice had a heart winning quality in it that pleaded warmly in her favor. Her singing of "Then Shall the King Say, Come, Ye Blessed of my Father" was distinctly understood in every word and thoroughly appreciated in every tone. At the end of Part I Charles Clark interpolated "The Trumpets Shall Sound"



GABRIEL FAURE,
Director of the Conservatoire.

from "The Messiah," which he sang in glorious style, as one would naturally expect of him.

At the students' reunion in the Vitti Academy, the program was one of orchestral music, furnished by George Washington Lopp's "Washington Palace" organization, under direction of Edward L'Enfant, interspersed with contralto solos contributed by Anne Roberts, who has a very good voice and sings well. The selections were from Rossini, Léo Delibes, Beethoven, Luigini, Gluck and Wagner.

Rev. Mr. Beach addressed the audience on "Christmas Joy." After the meeting Mr. and Mrs. Beach held a reception, when there was more music by the orchestra and refreshments served.

A supplementary letter will follow by next steamer.

DELMA-HEIDE.

DETROIT NOTES.

DETROIT, January 12, 1906.

Victor Benham gave an enjoyable piano recital in the auditorium of the Fellowcraft Club recently.

Otie Chew, the violinist, is to give a recital in the auditorium of the Y. W. C. A. January 16.

Weil's Band played at the Light Guard Armory Christmas Day.

N. J. Corey, organist and choirmaster of the Fort Street Presbyterian Church, gave a recital in St. Andrew's Memorial Church January 3, assisted by C. M. Clohecy, baritone. It is rumored that Mr. Corey may be appointed permanent organist of Carnegie Hall, Pittsburgh.

Early Barkley, who for the past two years has been a baritone soloist of the Grosse Pointe Evangelical Church, has been engaged as soloist at the Jefferson Avenue Presbyterian Church.

Reisenauer Praised Lachmund Pupils.

Mr. and Mrs. Carl V. Lachmund gave a musicale and reception to Alfred Reisenauer on Monday evening, January 8. Having been fellow students for three years in Weimar under the great master, Mr. Lachmund arranged a Liszt program, played by three pupils: Rhapsody, No. 12, Alma Bennett; spozalizio, Winifred Richardson; tarantella, "Venezia è Napoli," Esperanza Barbarrosa. The guest of the evening at various times expressed his commendation in such words as "bravo!" and "ausgezeichnet!" and added, "I, of course, knew Lachmund's high standing while at Weimar, but I did not expect to hear the like of this; it is the best pupil playing I have heard in America." Mr. Reisenauer then played three additional numbers himself, Chopin's E flat waltz; "The Maiden's Wish," by Chopin-Liszt, and the Liszt rhapsody in E major.

After refreshments had been served Mr. Reisenauer also gave a thirty minute improvisation on themes that had been suggested by those present and in which he very ingeniously combined the B-flat motive from "Parsifal" with "Blue Danube" waltz, "Faust" waltz, "Sarafan," and ending with a fugated movement on "Yankee Doodle," an amusing feat that was greatly enjoyed by the musicians and other friends present. During the impromptu part of the program Lila Haskell and Paul Petry sang selections by Schumann and Weingartner to which Mr. Reisenauer graciously played the accompaniments.

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BISPHAM AS SINGER AND RECITER.

David Bispham closed his series of Mendelssohn Hall recitals Saturday afternoon of last week. A large and distinguished audience followed attentively the varying moods of the famous singing actor. After the vocal part of the program, Bispham recited "The Witches' Song," a translation from the German of Ernst von Wildenbruch, to musical accompaniment by Max Schilling. The same work was presented by Mr. Bispham at the pair of concerts of the New York Symphony Orchestra at Carnegie Hall, Sunday afternoon, January 7, and Tuesday evening, January 9. The previous performances were reviewed in THE MUSICAL COURIER January 10. At each presentation of the thrilling and pathetic story Mr. Bispham gave renewed evidences of his dramatic talent. His delineations are thoroughly impressive, moving his hearers to tears or to that strange silence that the magnetic actor compels before the climaxes are reached. Saturday afternoon Mr. Bispham again had the assistance of the excellent pianist who continues to efface his personality.

The program of lieder that preceded the recitation was as follows:

Dem Unendlichen	Schubert
Du bist die Ruh	Schubert
Frühlingstraube	Schubert
Die Lotosblume	Franz
Die helle Sonne leuchtet	Franz
Nachtlied	Franz
Liebesfeier	Franz
Les Roses d'Ispahan	Gabriel Fauré
L'heure exquise	Reynaldo Hahn
Desir d'Amour	Saint-Saëns
Weltflucht	Louis V. Saar
Thranen	Louis V. Saar
Mit einem Ringe	Louis V. Saar
Gefunden	Louis V. Saar

The composer at the piano.

Louis Victor Saar's beautiful songs lost nothing in comparison with those of the modern French composers on Mr. Bispham's fine list. An unavoidable delay prevented the writer from arriving at Mendelssohn Hall in time to hear the Schubert and Franz lieder. Mr. Bispham sang the romantic Gallic chansons in his most impassioned style. In Saar's poetic and musically lieder the baritone rose to eloquent heights. At last we behold a resident composer who, unlike some other musical prophets, is not without honor in gay New York. The audience manifested the heartiest admiration for the Saar compositions, and, as a matter of right, the composer shared with the singer in the glory of the ovation.

After the recital Mr. Bispham was surrounded by a host of celebrities. Among those who paid their respects were Heinrich Meyn and Mrs. Meyn, Herbert Witherpoon, Madame Pappenheim, Mrs. Henry Sylvester Graham, Mrs. Louis Victor Saar, little Gertrude Saar, Emma Thursby, Una Thursby, the Rev. Dr. Wasson, curate of St. Thomas' Church, and a splendid array of women from the ranks of fashion. When Dr. Wasson beheld the animated tributes being paid to Bispham and Saar he retreated modestly, murmuring, as he moved to the rear, "So much genius, so much genius."

Cottlow and Olive Mead Quartet.

Augusta Cottlow assisted the Olive Mead Quartet at the recent concert in Mendelssohn Hall. The gifted pianist proved herself a dignified and skillful ensemble player. Notices in the New York papers include these tributes:

Between the Mozart quartet in G major, which opened the concert, and the Mendelssohn, which closed it, came a work by the American composer, Arthur Foote, of Boston, his quintet for piano and strings. In this the piano part was taken by Augusta Cottlow, who fitted into the ensemble as if she had played with the quartet for years. She showed excellent judgment, never allowing the piano to crush the strings, while at the same time preserving its own right to be heard. Her technique was excellent, her tone production agreeable and varied, and the composer himself who played his quintet with the Olive Mead Quartet in Boston the other day, could hardly have brought out its telling points better

than Miss Cottlow did.—The New York Evening Post, January 10, 1906.

In Foote's rather conventional but pleasing quintet, they had the able assistance of Augusta Cottlow, who, while accomplishing her task brilliantly, kept her instrument well within the frame of the musical picture.—The New York Press, January 10, 1906.

It was most effectively played by the quartet, with the skillful assistance of Augusta Cottlow at the piano.—The New York Globe, January 10, 1906.

Augusta Cottlow undertook the piano part in the quintet and played it with technical freedom and aesthetic discretion.—The New York Staats Zeitung, January 10, 1906.

Miss Cottlow played the piano part fluently, tastefully, with nice appreciation of the privileges and also the limitations of one who joins with others in playing chamber music. Everything was refined and gentle, yet there was no want of spirit and proper appreciation of the character of the music.—The New York Tribune, January 10, 1906.

This week Miss Cottlow is to give a recital in New Britain, Conn., and then she will play at concerts in other New England towns.

Cole in Shakespeare Cycle.

Kelley-Cole, the tenor in the Shakespeare Cycle, is winning his share of laurels on the tour. Additional criticisms on his singing include:

David Bispham, the world renowned baritone, in a Shakespearean cycle of songs. Bispham's wonderful voice has been heard here before. It is needless to say his singing provoked unbounded enthusiasm. Scarcely less remarkable was the triumph of Kelley Cole, the dramatic young tenor who was little known to Muncie musicians, but who "made good" in their estimation as one of the country's few great tenors.—The Press, Muncie, Ind., November 13, 1905.

It must have been a treat to many to listen to this cycle, and many of the numbers were very beautiful, especially those of Kelly Cole. Mr. Bispham, of course, was the favorite of the evening, but Kelley Cole was as much in favor as he. * * * The surprise of the evening was the singing of Kelley Cole. In the Scotch song, "Mary," he fairly brought down the house.—Muncie Star, November 16, 1905.

The first appearance of Kelley Cole, the noted tenor, was an event gladly heralded and keenly anticipated. "Salama," by Hans Hermann, and the charming old Scotch ballad, "Mary," were the group which Kelley Cole presented, and his first appearance in Rockford, though ardently heralded, brought no other emotion than pleasure and gratification at this splendid tenor voice, and the insistent applause demanded a response which he generously gave.—Rockford Morning Star, November 19, 1905.

Kelley Cole, the tenor soloist, has established himself as a prime favorite with Rockford audiences. He is one of the most satisfactory tenors that has ever been heard here, and will doubtless be heard here again. His voice is clear and smooth, beautifully placed, and he sings with ease and assurance. His rendition of the old Scotch song, "Mary," was full of a tenderness and charm that captivated the audience. His first number revealed considerable dramatic ability and interpretative gifts of high order, and the encore, "O the Pretty Creature," was finely given.—The Rockford Daily Register-Gazette, November 20, 1905.

John Young, Tenor, in Demand.

John Young is in demand this season, and has filled many excellent engagements. Wherever he sings return engagements are the rule. Some of his dates for remainder of the season include:

January 2—"Messiah," New Rochelle, N. Y.
January 3—"Messiah," Port Chester, N. Y.
January 5—Concert, Cranford, N. J.
January 11—"Redemption," Nashua, N. H.
January 13—Musical, Rubinstein Club, New York.
January 24—"Persian Garden," Woman's Club, Orange, N. J.
January 25—Concert, Providence, R. I.
January 28—Musical, Catholic Club, New York.
January 31—"Messiah," Bay Ridge Choral Society, Brooklyn, N. Y.
February 2—Concert, Newburgh, N. Y.
February 27—"Messiah," Easton, Pa.
March 6—"Persian Garden," Paterson, N. J.
April 20—"Messiah," Morgantown, W. Va.

SPECIAL PHILHARMONIC CONCERTS.

At the special pair of concerts by the New York Philharmonic Society Friday afternoon and Saturday evening, January 12 and 13, a Tchaikovsky program was presented. Adele Aus der Ohe was the soloist and Wassily Safonoff the director. The works played were:

Serenade, C major, op. 48.
String Orchestra.
Concerto, for Piano, No. 1, B flat minor, op. 23.
Symphony, No. 6, Pathétique.

Safonoff repeated his customary triumph with the "Pathétique" symphony, and at its conclusion the vast spaces of Carnegie Hall rang with a veritable din of enthusiastic demonstration. For years New York has not witnessed a similar scene of excitement in a concert hall. Men and women rose to their feet, waved hats, scarfs, handkerchiefs, shouted, clapped, cheered and stamped until Safonoff bowed himself tired, and forced the orchestra to rise and share the applause with him. A more brilliant audience never gathered in Carnegie Hall, and the Russian conductor's popularity in all classes of New York society now is established beyond the slightest shadow of a doubt.

Safonoff's reading of the "Pathétique" symphony is familiar here, and has several times been analyzed by THE MUSICAL COURIER. Last week the Moscow leader again displayed all those qualities of head and hand and heart which enable him to stir the feelings and the fancy of his hearers so irresistibly. His nuances were again carried out with marvelous precision and sympathy by the players, and they gave a performance which no orchestra of the world could have excelled. The "Serenade" was done with exquisite finish, lovely tone and rollicking spirit where required.

Adele Aus der Ohe, who played the B flat minor concerto at Carnegie Hall in 1901, under the composer's leadership, showed last week that she has forgotten none of the directions Tchaikovsky gave her for making the music tell its tale with the utmost effect. Miss Aus der Ohe presented a magnificent reading of the work—broad, powerful, poetical, stirring, convincing. The epic introduction was done with overpowering sonority of chords, and the beautiful subsidiary episodes in the first movement and the whole of the second part, were enunciated with ravishing tone quality and utmost eloquence in phrasing and dramatic delivery. The finale fairly dazzled the listeners with its wondrous display of technical brilliancy, piquant rhythm and its tremendous climax.

Miss Aus der Ohe understands every phase of the B flat minor concerto, and under her sympathetic fingers it was helped to a triumph no less rousing than that accorded to the "Pathétique" symphony. She had an ovation not even eclipsed by that of Safonoff.

Susan Strong's New York Recital.

There is pronounced interest in the recital to be given at Mendelssohn Hall on the afternoon of January 30 by Susan Strong, formerly of the Metropolitan Opera Company. Miss Strong, who for the last few years has been winning fame with the Royal Italian Opera Company, Covent Garden, is a Brooklyn girl by birth, and a pupil of Francis Korbay, now of London. Her recital, which is to be her first in America since her London successes, will be under the direction of Loudon G. Charlton.

Zudie Harris to Play in New York.

Zudie Harris, the Louisville composer-pianist, who is to be heard in New York later in the season with the Damschke Orchestra, will appear with that organization in Louisville on the evening of January 22. Miss Harris enjoys the distinction of being one of the very few women who have written concertos—probably the only American woman whose concerto has been given a public performance. In Paris, where Miss Harris studied, and in Berlin, critics have accorded her work marked praise.

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NEW ORLEANS.

NEW ORLEANS, January 10, 1906.

Jean de Walpine, lyric tenor, late of Boston, will give a song recital on January 24, at Newcomb Hall. He will be assisted by Mr. Baër, basso of the French Opera Company, and Alice Weddell, pianist, a former pupil of Godowsky.

Eda Flotte gave an artistic piano recital last Saturday evening at the St. Charles Hotel. This was the program: Pastorale, Capriccio (Scarlati); Fantaisie (Schumann); Prelude, Ballade (Chopin); Arabesque, Scherzo Valse (Moszkowski); Rhapsodie No. 11 (Liszt).

The Savage Grand Opera Company has gained a host of admirers here. "Tannhäuser" vied with the "Valkyrie" for popular approval, and at both performances MacLennan and Miss Rennyson gave excellent renditions of their parts. Mme. Serena's Marguerite in "Faust" evoked continuous applause for her superb conception of the role. Sheehan was also a big success.

At the French opera, there have been performances of "Les Saltimbanques," "La Traviata," "La Juive" and "La Bohème." At the "La Bohème" Sunday matinee all the members of the Savage Company were present. From the ovation the Americans gave the artists, it was evident that the French version of Puccini's opera and the way it was sung pleased them immensely.

Last Wednesday a presentation of Rossini's "Barbier de Seville" at the French opera had Mme. Walter-Villa as Rosine. This special performance was for the benefit of the Fourteenth of July Society.

Anita Socola was heard at a musicale last Monday evening and was a brilliant success. She played selections from Chopin, Neupert and Moszkowski, and sang some numbers by Meyerbeer, Gounod, Goring Thomas and Rossini, all of which Miss Socola played and sang with consummate art.

N. J. Clesi, a song writer of some ability, has just brought out two songs entitled "My Moonlight Love" and "The Brownie and the Rose." Mr. Clesi is his own publisher.

Jane Foedor, late of the Royal Theatre of Brussels, Lyric

Theatre of Paris, Opera of Nice and French Opera of New Orleans, has located her residence studio at 1423 St. Charles avenue.

HARRY B. LOER.

SAMAROFF IN MAINE AND WORCESTER.

During the first week in the new year Madame Samaroff played before highly critical audiences in Portland, Me., and Worcester, Mass. Press notices follow:

Special interest attached to Madame Samaroff, the young pianist, who has already come very close to the front rank, although she made her debut only two years ago. Although a Russian by marriage and of German-Russian descent, Madame Samaroff was born in America, and Americans may claim her as their own. And they will claim her with pride. Madame Samaroff soon revealed herself to us last night as a pianist of marked and strong individuality, combining womanly emotion and temperament with a technique and style of masculine power and authority. A touch, velvety and warm, united with a dynamic quality that enlarges and intensifies the tone. An assured technique of overwhelming effects, an intelligence of penetrating quality that clearly grasps the musical design and interprets it in singularly lucid style; a dramatic and emotional presentation that secures finished musical results with a ravishing beauty of tone. Behind the playing is the musical temperament that gives warmth and color to it, that seizes upon the sympathies, the imagination, the poetic feeling and carries conviction of the artistic sincerity of the player. With what lucidity was the Bach fugue in G minor delivered, the hearer carried swiftly and triumphantly through all the mazes of the contrapuntal form. Very sympathetic was Madame Samaroff's treatment of the Chopin numbers, which were among the less hackneyed compositions of the master. The Nocturne in C sharp minor is full of color and strong emotion, held in a net of clear and definite form, the bass plunging with majestic sweep to the very bottom of things! Exquisitely dainty was the miniature etude in F major, with its galloping rhythm and fairy ending, and exquisitely was it played. In the etude in A minor, the left hand work in carrying the theme was as splendidly forceful and clean cut as the right hand work of pearly embroideries and interlacing rhythms was delicate and crisp. Last came the selections from Liszt, and a display of virtuosity that was little short of overwhelming. In them the masculinity of Madame Samaroff's playing, her steel spring fingering and dynamic power were in full evidence, notable in the pyrotechnics of rhapsody No. 15 ("Rakoczy March"). The "Liebestraum" and "Waldesrauschen" which preceded this, revealed Liszt in gentler and more poetic mood. Madame Samaroff played them with beautiful effect and delightful characterization, and a musical feeling that captivated her hearers. So pronounced was their enthusiasm after the Liszt interpretation, that the pianist sat once more at the keyboard, and those strong, nimble fingers of hers swept into a wonderful encore, a selection from "Die Walküre," played brilliantly and with a splendor and power that gave to the piano an almost orchestral effect.—The Daily Eastern Argus, Portland, Me., January 4, 1906.

The particular feature of the evening was the appearance of Madame Samaroff, whose wonderful playing of the piano proved anew that there is no sex in art, the very first notes she struck

revealing the master. A marvelous breadth of technique, decision and power of touch compelling admiration, and a form of expression sympathetic and true, combined to make her interpretation of the most difficult compositions masterful performances, and she received the recognition from her hearers which an artist of her ability deservedly wins. Madame Samaroff was scheduled for seven numbers, the first being Bach's fugue in G minor, three of them of Chopin's and the last three of Liszt, closing with rhapsodie No. 15, which was played with such matchless skill and power that Madame Samaroff received an ovation and was obliged to return, giving as an encore a selection from "Die Walküre" with a dazzling splendor of effect.—The Portland Daily Advertiser, January 4, 1906.

Great have all the critics said she was, and great she is! Brilliant, forceful, versatile, she plays with the power and precision of the finished artist. Her opening number was a fugue in G minor, by Bach. And then came three Chopin numbers, commencing with a nocturne in C sharp minor, played with a sensitiveness that thrilled and held with its sweetness. Beginning low and soft, the music moved on, broken by one recurrent dominating note, till it swept into the passionate power of the climax; then died away, sweetly and softly, even as the breath of the evening breeze. The nocturne was followed with two etudes, which served to show the further perfection of the player's technique.

Her second appearance was in a group of three Liszt numbers, ending with rhapsodie No. 15, which calls for the greatest effort that the pianist can give. Its varied demands ask at one time the greatest delicacy and again the utmost force, coaxing flute-like tones from the treble notes and then demanding crashing octaves in the bass. Of this Samaroff was the absolute mistress, never disappointing, but always adding new proof of her strength and feeling. By the finish of her pedaling she secured sustained tone effects which hold through whole passages, giving the richness of velvet to the superstructure of the passages.—The Portland Daily Press, January 4, 1906.

Without doubt the leading feature was the appearance of the new star in the firmament of music, in that corner devoted to those expert in the art of piano playing, Mme. Olga Samaroff. Madame Samaroff made her initial appearance in Worcester; in fact, this season has been the first in which she has made any pretensions toward publicity, her debut being made in Carnegie Hall, New York, less than a year ago. But in that short time she has made favorable impressions wherever she has played, winning unstinted praise from the cleverest critics.

The audiences of Worcester are prone to be lenient toward the visiting stars of the musical profession, consequently, when one instrumentalist comes, who has sufficient personality to overcome the lack of sympathetic appreciation, and follow out the composer's intent, regardless of apparent apathy or irrelevant applause, such a one stands stamped with the name of artist, beyond dispute. Madame Samaroff fulfilled every requirement in this respect. Her playing is unhampered by technical difficulty, her interpretation and analysis are intelligent and unerring, her dynamic power is immense, and there is clearness of articulation and finely disposed treatment of subordinate parts to unusual extent.

Madame Samaroff's selections, last night, afforded wide range of expression, from the pure, classical technique of the Bach fugue in G minor, to the sensuous poetry of a Chopin nocturne.

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The former composition was read with clearness, precision and authority, three essentials in a natural conception of Bach.

The Chopin numbers, two etudes and the C sharp minor nocturne, Madame Samaroff played with unselfish sentiment, an expression rarely attained by pianists. In the nocturne were evidenced the best possibilities of the player's powers, moving as it does from the soft, tender passages to the forceful dramatic climaxes.

The three Liszt numbers, "Liebestraum," "Waldeinsrauchen" and the 15th rhapsody, all bore marks of the intimate association with the author. The first, a perfect dream of love; the second so delicate and still yet thoroughly intense description of the character of the selection.

In the rhapsody, Madame Samaroff showed her intense strength and heavier execution and fairly thrilled the audience with the national military spirit of the famous "Rakoczy March."

Madame Samaroff responded to the applause which she received on each finale, with two selections, one a "Humoresque," by Tchaikowsky, and the other Moszkowski's "Etincelles." These she played gracefully, adding to the already favorable impression.—The Worcester Daily Telegram, January 5, 1906.

Eleonora de Cisneros' Successes.

A voice of rare beauty, histrionic gifts of the highest order, and an imposing stage presence have made Madame de Cisneros one of the leading operatic contraltos of the world, as the following extracts from the London press prove:

Musically, the composer reaches his highest level of achievement in the third act, which includes one scene of fine, original power. It is a blind old woman bringing to the revolutionary grandson all that she has left in blood or kind to offer at her country's shrine. This most effective number was sung with intense pathos and charm by Madame de Cisneros.—Morning Advertiser.

Signora de Cisneros made quite a hit by the admirable manner in which she sang the pathetic words of the old woman sacrificing her grandson.—Morning Post.

The old woman's sacrifice, her grandson, to the call for soldiers is truly pathetic, and it was sung so finely by Madame de Cisneros that it was a memorable feature of the evening.—The Referee.

Special mention must be made of Signora de Cisneros' rendering of the part of an old blind woman who brings her only grandson to the Republican chiefs to be a soldier. Her paroxysm of grief at losing the boy was a triumph of art.—Musical News.



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PITTSBURG.

PITTSBURG, Pa., January 11, 1906.

As a Brahms conductor, Emil Paur is in his element. Mr. Paur has given the Pittsburgh people, not only the public but also the musicians, a comprehension of Brahms music. At the ninth set of concerts the E minor symphony was performed in a masterly style. The soloist, Mme. Kirkby-Lunn, sang beautifully "La fiancée du timbalier" ballad, by Saint-Saens, and some numbers with piano; Goldmark's "Sakuntala" overture, some "Parsifal" music and Tchaikowsky's "Romeo and Juliet" again gave testimony of Mr. Paur's versatility and of the exceptionally fine work of the orchestra.

Great interest is taken in the concert to be given Thursday evening, January 18, at the Edgworth Club for the benefit of the Pittsburgh and Allegheny Free Kindergarten Association. The program will be given by Anne Griffiths, soprano; Alice Snider, contralto; Mrs. Sturkow Rider, pianist; "Dan" Beddoe, tenor; David Baxter, bass, and Joseph Gittings, pianist.

On January 24 the Irish ladies' choir of Dublin will be heard at Carnegie Hall.

A piano and song recital of advanced pupils and members of the graduating class was given at the Carter Conservatory Monday evening, January 8. Those who took part were Bertha Gross, Carrie Curry, Goldie Cohen, Bernadotte Donnelly, Ruth Williams, Rose Lambie, Ida B. Snell, Mabel Bochart, Jennie Nicholson, Oma Crossland, Bernadette Crawford, Eva Kates, Ivie Taylor, Ethelwin Dible, Elda Furry, Elizabeth Anderson and Master Russell Warner.

New Year's afternoon E. Ellsworth Giles received some 300 of his friends at his Penn avenue studio. An excellent vocal program was rendered. Lucille Roessing, Inez Barbour, Winifred Reahard, Carolyn Keil, Miss Ablett, John A. Strauss, Alice Sovereign, Catherine Lingensfelder, E. L. Smith, Mr. John and Mr. Edwards. The accompanists were John A. Bell and William H. Oetting.

On Saturday afternoon, January 13, Kubelik will give his only recital in Pittsburgh for this season in Carnegie Hall.

In two days every seat was sold for the first of the

popular concerts to be given by the Pittsburgh Orchestra in Old City Hall to-morrow night. This must be very gratifying to the manager, and it is to be hoped that this proof of the people's support will be the means of inducing the management to give us more such concerts. Mme. Marta Sandal-Bramsen, soprano, Henry Bramsen, cellist, and Luigi Von Kunits, violinist, are the soloists for this concert.

E. L. W.

Henri Verbruggen's Playing.

Here is more acknowledgment by leading organs in the English provinces of the exceptional attainments of Henri Verbruggen, the violin virtuoso:

Saturday evening was rendered exceptionally interesting by the introduction to the Blackburn musical public of Mr. Verbruggen, a violinist of much brilliancy and individuality. Mr. Verbruggen was associated with Mr. Wolsterholme in an excellent rendering of the "Kreutzer Sonata" but he was heard to much greater advantage in the more passionate and romantic music of Wieniawski, which he rendered with a bewildering vivacity and an almost feminine grace that took his audience by storm.—Northern Daily Telegraph, January 28, 1899.

The chief feature of the concert was the remarkably clever and beautiful violin playing of Mr. Verbruggen. In the florid introduction and andante religioso movement of the concerto in D minor of Viextemps, he produced an extraordinarily beautiful tone, penetrative on account of its exquisite purity and played with remarkable dramatic vigor and expressive breadth. His interpretation of the familiar legend of Wieniawski lifted it entirely above the slough of hackneydom, and the performance of Hubay's "Hejre Kati" was a decidedly exceptional achievement in clearness of execution, picturesqueness and true intonation in fantastic key transitions.—The Yorkshire Post, Huddersfield, January 31.

Mr. Verbruggen made his first appearance in Huddersfield. Immediately he commenced his first solo, the introduction and "Andante Religioso," from the concerto in D minor, by Viextemps, everyone must have been struck by the superbly beautiful tone he produced, especially in the higher notes, which were of a marvelous liquid purity, sweetness and fullness. The masterly clearness and skillfulness of execution, and the dramatic energy with which Mr. Verbruggen performed the florid and bravura introduction, and the exquisite tone, feeling and sustained breadth with which he literally sang on his instrument, the Andante Religioso movement, proved him to be a wonderfully accomplished virtuoso and artist of the finest poetic and imaginative instinct. Twice he was recalled, but only bowed his acknowledgments. In the second part of the program Mr. Verbruggen gave a delightful rendering of Wieniawski's well known legend, infusing into it great depth of expression, and giving the passages of stopping with rare purity of intonation and finish. He followed this piece immediately with Hubay's "Hejre Kati," which he gave with strikingly bright and skilful execution, picturesqueness and beauty of tone. Three times he was recalled for his splendid performances of these two solos, but he declined to yield to the audience's demand for more.—Daily Examiner, Huddersfield, January 31, 1899.

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MUSIC IN THE PUBLIC SCHOOLS.

To all workers in the music of the public schools, supervisors, teachers, writers of books, Normal school leaders and others:—There is no question in any line of work today of the value of extended and consecutive publicity in regard to that work.

One great advantage to be gained by such publication of the work and progress of the music in public schools of the States would be to unify the values of the different cities and States. Another would be to encourage the faithful workers, who, since the introduction of the art into the educational plane of our schools, have not ceased to be heroes, pioneers, almost martyrs, to the cause. Another would be to show to parents and guardians of children in attendance, and to the general public, what is being done in return for the moneys which, as taxes, they are paying into the treasury in order to carry on the above national art work.

THE MUSICAL COURIER, already established in every city, town, village, as musical authority, and as a strong distributing medium, might just as well take on the added function of school music advancement and be read and studied by the school people and their parents and friends, as now by those of the private studio, college, stage, choir, concert room, &c.

This all rests with the school people themselves. If in response to the paper's disposition to help them they show the disposition to defray the additional expense by subscription, the work is accomplished. No thinking person can expect a business of any kind to undergo several hundred dollars worth of actual expenditure without one cent of return to enable them to do so. However they may be willing to do this it would not be in their power. Any business run upon such a basis would but incur liability and obligation and would become utterly useless as a medium of assistance. There must be return for outlay or outlay cannot be made.

Since the date of July 12 of the past year the paper has been making flights into this new domain and recording much valuable information in regard to our public school music. Correspondents have entered into the spirit willingly. It has increased their labor and their personal expenses without word of complaint from them. The paper itself has generously entered into the publication, asking little about possible return. Enough has been done to indicate the practical and delightful turn that might be given to the enterprise under favorable conditions.

Many leading workers in public school music lines have of themselves recognized this effort, its great value, the possibilities of regular attention, and the obligation clearly indicated on their side, to do their part. They have sent on their subscriptions and those of friends, have pledged themselves to encourage the movement in every way, and heartily indorsed suggestions as to the means for making it profitable to the music world. This is the way to show their interest. This is the best way to have their desire as to a department of public school music in the paper made possible. Let others follow the example. Let the movement of the publicity of school music work become universal, and it will not be long before such work is felt and recognized to be the leading factor towards the nationalizing of music art in the United States.

What the music workers in the public schools have been doing silently and quietly is simply wonderful. It is not known, not recognized, not felt, as are other efforts of comparatively little value. Let all this now be spoken of, be described, discussed; let the names of workers, of gifted children, of helpful parents be made known; let comparison be made of the actual activity in different buildings, cities, States of the Union. Let each see what is being done and what might better be done by self and others. Let us hear of this wonderful normal teaching movement that is springing up all over the States for the higher education of teachers, of supervisors and directors. Let us hear of the new school literature that is being written by those teachers themselves to meet their needs, and which is full of merit and usefulness. Let us have the schedules of work

in the various grades of different towns and so look at ourselves and others. Let us have records of results and of examinations, and, too, of those valuable concerts, chorus works and expository efforts, of which nobody ever hears, but which cast in the shade much of the futile effort that is daily being chronicled in all lines.

THE MUSICAL COURIER desires seriously to aid and advance this great work to its best extent, and to uphold the proficiency of the work and the workers. It cannot do this as it ought to be done without subscription, response, remuneration, subscription. All school workers give money freely in other directions to enhance their usefulness and to further the cause of musical education. In no way may they receive so much return for the nominal outlay as by subscribing to this paper in this interest.

It is the intention of THE MUSICAL COURIER, if properly encouraged in this direction, to create a special department for the following up of these things. It will be put into competent hands, record will be gathered conscientiously, acquaintance will be made of the various means of activity, associations and conventions will be covered, communication will be established between these various assemblies, which now depends upon private correspondence and hand circular. In case of the distinct formation of sectional associations (as suggested at the late meetings), the work of each could be exchanged and read while in progress, and in the following weeks. Words of counsel and help could be offered. In fact, the whole public school movement could thus be lifted at once up into the wide and high place it merits as a national art movement.

But all this cannot be done as missionary work. Indeed, missionary work of the most spiritual type cannot, as we know, be carried on without two efforts, that of the workers and that of those who help sustain the workers. Let us hear from the school workers, from you as one of the school workers. At least express your feelings in the matter, and if in accord with your feelings send in your subscription in the interest of our Public School Music.

Address all words concerning this work to Fannie Edgar Thomas, Washington, D. C., La Normandie Annex, I street.

EDUCATION FOR SUPERVISORS
AND TEACHERS OF MUSIC.

WASHINGTON, D. C., January 13, 1906.

THE MUSICAL COURIER of July 12, 1905, contained an account of the remarkable progress and activity of music in the public schools, as seen in the special music department of the National Education Association, held at Ocean Grove, N. J.

William A. Wetzell, supervisor of school music in Salt Lake City, was president of that department. His program of work was memorable in result and in tendency. Hamlin E. Cogswell, then of Mansfield, Pa., now of Edinboro, same State, was elected Mr. Wetzell's successor.

Mr. Cogswell is an ardent enthusiast on public school music matters, active in its work for over twenty years, with a record of pioneer activity of which any man might be proud, and for which music must be grateful. Like Mr. Wetzell and all other serious educators, Mr. Cogswell early became convinced of the inevitable necessity for proper preparation of all who would teach music, not only in the subject matter of the art itself, but in the art of imparting it, or "normal" preparation. He has further been the means of propagating the union of such normal schools for music, with the already established normal training schools for the preparation of teachers in other school work, and like them sustained by the State and free to the students.

Experienced musician, teacher of music, supervisor of music in public schools, Mr. Cogswell was called from such position in Syracuse, N. Y., to establish at Mansfield, Pa., where he was made director of the conservatory, a special course for supervisors of public school work. Last September he was induced to take the direction of a normal conservatory in Edinboro, Pa., including a supervisors' course. A large class is in attendance, and with it a training school for daily practical exercise in teaching mu-

sic, and in the direction of chorus work and choral direction. This training school includes ten grades.

The supervisors' course includes a thorough training in methods, in all the systems of music in use in public schools everywhere, solfege, in which all must be experts, the theory and harmony necessary to this end, pedagogy psychology, &c. The conservatory proper includes all musical knowledge, to choral and orchestral work and voice. Many first take this instruction before the normal one, thus fitting themselves for a high grade of efficiency. In the training work no student is permitted to enter the actual practice of teaching till after a course of "observation" lessons and thorough fitting for such, including evidence of special character, fitness for success in it.

This Normal Conservatory is connected with one of the thirteen national normal schools of the State of Pennsylvania, and stands for teaching, technical training and practical experience. Graduates from the Mansfield school are in good positions and the same design is being followed in the Edinboro school. One year's teaching is required of all graduates. Mrs. Cogswell, who is a trained and gifted musician also, and who is thoroughly in sympathy with her husband's views, teaches in the school also.

In addition to this normal school work Mr. Cogswell is a lecturer and instructor of the Pennsylvania county institutes, held annually. These are branches of the big national associations, and work along the same lines. Attendance is obligatory upon the teachers, and from 300 to 600 assemble at each to receive additional efficiency through advanced instruction.

While filling an activity of ten or a dozen men, Hamlin Cogswell manages to study and read much, to write and to compose. A stirring song and chorus of his, entitled "Pennsylvania," and dedicated to Hon. Henry Houck, for mixed or male voices, is a spirited and popular work. "Fraternity" is another, suggested by President McKinley's words: "Fraternity is now the national anthem, sung by a chorus of forty-five States, and our territories, at home and beyond the seas."

Mr. Cogswell passed his holiday vacation in Chicago and other cities, formulating plans for the program of the next National Education Association, which will be held in California.

THE MUSICAL COURIER of August 2 and 9 contained particulars of normal school work, having its headquarters in Boston, with branches throughout the States. The above is separate from that, though all working to the same end. All show the importance that is coming to be attached to the education of teachers in music itself, and in the business of imparting that art, a profession in which so many self styled "teachers" are such lamentable failures. All honor to Mr. Cogswell, Mr. Wetzell, Messrs. Holt, Tufts, Ziegler, Zuchtmann, Luther Whitney Mason and Lowell Mason, who has each done his share in this important matter of proper musical education; and also to the supervisors, teachers and helpers, men and women all over this country, who are honestly aiming to carry on the work.

FANNIE EDGAR THOMAS.

Lillian Vernon Watt in "The Messiah."

Lillian Vernon Watt sang at the Christmas performance of "The Messiah" in Potsdam, N. Y., and made a fine impression. One criticism follows:

Lillian Watt has a clear, full and rich soprano voice, especially beautiful in the middle register. She sings with sincerity and earnestness and showed a depth of feeling in the aria, "I Know That My Redeemer Liveth," which made it a delight to all. Her rendering of "Rejoice Greatly" was especially enjoyable. Miss Watt is a young singer but has much talent and we predict for her a brilliant career.—Potsdam Herald-Recorder, December 22.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Muskegon, Mich.—At the Muskegon Musical Club's January meeting, an attractive program was presented by Leona Welter, pianist; Will Carlston, baritone; Nelis Stekette, violinist; John Kirschman, tenor; Stella Kampenga, pianist, and Eva Howe, soprano.

Indianapolis, Ind.—Members of the Magazine Club held their midwinter meeting at the residence of Mrs. J. L. Benedict. Piano and vocal solos were contributed by Rose S. Coleman, Bessie Bacon, Mrs. C. E. Bacon, Jessie Patterson, Mrs. J. G. Marshall and Mrs. J. L. Benedict.

Louisville, Ky.—A morning recital before members of the Musical Art Society was given at the Woman's Club by Claude Selby Allen, pianist; Carrie Rothschild-Sapinsky, soprano, and Flora Marguerite Bertelle, contralto. Mrs. Newton Crawford acted as accompanist.

Paterson, N. J.—Raza Zamels, violinist, gave a recital in Orpheus Hall last Tuesday evening, with the assistance of Herbert Witherspoon, basso. Miss Zamels, who claims the distinction of having been Ysaye's only pupil for five years, played a varied and artistic program.

Shanna Cumming and Her Pupil.

Shanna Cumming, looking handsomer than ever, is having her share of good concert engagements this winter. She is in superb voice and spirits. The following criticism refers to Mrs. Cumming's appearance at a recent concert in Albany, N. Y.:

The annual midwinter concert of the Albany Musical Association, inaugurating its fifteenth season, took place last night at All Saints' Cathedral with a large and representative gathering, and a worthy presentation of Bach's cantata, "God's Time is the Best," and Rossini's "Stabat Mater."

The association had the assistance of Shanna Cumming, soprano; Isabelle Bouton, contralto; Edward Johnson, tenor; Thomas Daniel, basso, and Dr. Percy J. Starnes, organist. Miss Cumming's pure and poignantly sweet soprano was never heard here at better advantage than in the beautiful music of the "Stabat Mater," the "Inflammatus" sung with especially fine effect. Of the ensemble numbers probably the most beautiful was the duet of Miss Cumming and Madame Bouton.—The Albany Argus, January 10, 1906.

Here is a criticism from the Oregonian, of Portland, Oregon, of December 25, 1905, in which a high tribute is paid to Inez Cumming, a young pupil of Shanna Cumming:

The surprise of the concert was the purity of tone, dramatic expression and intelligent phrasing and enunciation of Inez Cumming, the young soprano soloist. She is a credit to her teacher, Shanna Cumming, of New York City, and her work of last night stamps her as one of the coming great singers of the Pacific Coast. The soprano section bore off honors for good, ringing notes.—The Oregonian, December 25, 1905.

The report in the Oregonian was on the holiday performance of "The Messiah."

Sunday evening of this week Shanna Cumming was a soloist at the concert by the New York Arion.

Rogers in Chicago.

Francis Rogers gave a successful recital in St. Louis last Friday under the auspices of the Woman's Club, of that city. Today he sings in Chicago at the home of David B. Jones, and Thursday at the home of Russell Tyson. On January 28 Mr. Rogers sings in Washington, and on January 30 at Government House, Annapolis, Md. For the latter he has prepared an interesting program of classic songs not often sung, and many unfamiliar contemporaneous songs, mostly in English.

Nichols and Ruegger in Joint Recital.

Marie Nichols, the Boston violinist, who is making a successful tour under the direction of Loudon G. Charlton, is still in the Middle West. She will leave shortly for the Far South and the Coast, where she makes a joint tour with Elsa Ruegger, the Belgian 'cellist.

A TERRIBLE EXAMPLE.



Mrs. Handout: "And what was the cause of your downfall, poor man?"

Frowsy Frank: "Yer see, I was onct a music critic in New York, an' I turned honest."

THE GRIENAUER-CRANE CONCERT.

The audience that attended the concert of Karl Griener and Ethel Crane Wednesday night of last week, comfortably filled Mendelssohn Hall. This was the fourth in the series of five concerts, and proved fully as interesting as any of its predecessors.

Louis Victor Saar, the composer, introduced a sonata for violoncello and piano, being his op. 49, which was heard for the first time. Mr. Saar played the piano part. This work may be regarded as equal to anything in the form of chamber music which Mr. Saar has written. It is constructed in the strict sonata pattern, the movements being allegro molto moderato, andante espressivo and allegro vivace. The workmanship betrays the stamp of ripe musicianship and throughout discloses originality and strength. The violoncello part is grateful and is written naturally. There are no artificial difficulties to dazzle the listeners or to overtax the resources of the performers. The passage work falls conveniently and shows that the composer is perfectly familiar with the instrument. Griener performed his part with his accustomed skill. Mr. Saar played the piano part with elegance, adequate vigor and nice discrimination. The two performers admirably complemented each other and brought out the beauties of the work. Their performance elicited the sincere and intelligently expressed applause of the audience, which contained many professional and amateur musicians. The composer was singled out for special distinction, and at the close of the entertainment was the centre of a group of admirers, who praised his work in unstinted terms. It was a triumph for Mr. Saar. This sonata deserves a place among the best literature of the violoncello, a literature that even at this late day is rather limited. It is likely that it will be seized upon with avidity by violoncellists.

Karl Griener is fond of novelties and averse to playing threadbare compositions which have been heard in concerts so often that they are prolix. On this occasion he presented several fresh and fascinating pieces, which he performed with an easy mastery and captivating abandon. He and Mrs. Griener contributed a group of small descriptive pieces, recently composed by the violoncellist. Everything that Griener essayed was finely played and most favorably impressed the audience. The popularity of this sterling artist constantly grows.

Ethel Crane sang two groups of songs so charmingly as to completely captivate the audience. With regard to her voice and the art with which she controls it, only laudatory words may be employed. The quality of Miss Crane's voice reminds one of the tone of an Amati violin, and its carrying power is like that of this famous Cremona. To carry the comparison further, the evenness of the scale of her voice and that of the violin are similar. Miss Crane discloses the correct method of tone production, having been taught by one of the most successful of vocal masters. She shows, too, unexceptionable taste. Her stage presence is impressive and her bearing is queenly. Miss Crane achieved a pronounced success, winning many encores. She is a singer who should oftener be heard in public. Miss Crane's accompaniments were played most discreetly by Victor Harris.

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MUSIC IN HOLLAND.

THE HAGUE, January 2, 1906.

In my last letter I announced a performance of Charles Tournemire's "Chant de la Sirène." It was a real success for the young composer, and deserved to be so, as the work is beautifully scored and testifies to a poetical temperament, such as is not to be found often in these days. It is French music, inspired by a Breton legend and by Breton songs (the composer is from Toulouse, but resides at Paris, where he is organist of the Church of St. Clotilde, the same in which César Franck so long reigned supreme). The various situations of the legend are delightfully and powerfully rendered. Mr. Tournemire, a very nice man, has only one fault; he is almost too modest.

Quite a different man is Max Reger, who came to The Hague, on the invitation of Mr. Angenot, the violin teacher of the Royal Conservatorium. The two performed the sonata, op. 54, of which the lovely allegretto and the splendid variations and fuga gave special satisfaction. The string trio, op. 77, C, performed by Mr. Angenot, with Mr. Benedictus (viola) and Bolle (violinello) gave even more pleasure, and indeed is easier to be understood at a first hearing. The concert ended with the magnificent variations and fuga for two pianos (op. 56). C. Wirtz (the father of Bart. Wirtz, now at Baltimore) was Reger's partner, and so it ended with a triumph for the composer. I am inclined to believe that the concert will better Reger's chances with the Dutch public, especially with those who had occasion to converse with him. His style may be heavy and difficult, but it is impossible to think of mannerism connected with a man so simple, genuine and full of real wit and fun as Max Reger is. He has promised to come back and he will be welcome indeed.

The French Opéra has brought out "Veronique" of Messager, a success for the two principal performers, Madame Lesoeur and Mr. Edwy. The music is agreeable, but methinks Messager is too wise for the operette; that requires a lighter and mayhap a less refined hand.

A new soprano, Mlle. Lemeignan, will make her appearance in "Manon," Mlle. Caux having asked for her dismissal.

The Italian Opera will do "Eugen Onegin" of Tschai-kowsky, never before performed in Holland.

Just before the year ended Baron van Zuylan, in his first popular concert, procured us the pleasure of hearing again our countryman, Anton Hekking. Your Berlin correspondent dubbed him with the epithet "King of Cellists" on the occasion of his jubilee. Well, he was not wide of the mark. By his beautiful and manly playing, his fine and thoroughly balanced delivery, Hekking reminded me of a king upon another instrument, Joachim, in his palmy days.

Dr. J. DE JONG.

Max Mossel's Work.

The London and English provincial press are unanimous in praise of Max Mossel, the brilliant Dutch violinist, who has long made England his home:

Some twenty years ago, Fanny Davies made her debut at one of the Crystal Palace Orchestral Concerts, which were then

under the direction of August Manns, and exactly fifteen years ago, Max Mossel made his first bow to an English audience under similar conditions. It is interesting to note that both these artists are engaged to appear with the London Symphony Orchestra this season, and will be heard in the same concert room in which they made their debut. Max Mossel, who is a brilliant violinist, has made Birmingham his home, and has been the means of introducing some of the greatest living artists and composers to the public of that city. Richard Strauss, Saint-Saëns, Ysaÿe, Sarasate, Van Rooy, Carenno, de Pachmann, Rosenthal, Busoni and many others have all appeared at his concerts. In addition he has a string quartet of his own, which is reputed to be one of the finest in England. As a teacher Max Mossel has achieved remarkable success, having been appointed principal professor of the Midland Institute since 1895, during which time he has turned out some of the best known violinists of the day, including Marie Hall, who studied with him for three years, before going to Sevcik. Mr. Mossel, by virtue of his lofty ideals, his enthusiasm for the best in his art, and his strong personality, has done more for music in the Midlands than can possibly be estimated.—The Daily Graphic, November 15, 1905.

The first of a series of matinee concerts given by the Messrs. Broadwood, afternoon. The artists were Ernst von Dohnanyi (piano), Max Mossel (violin), Miss Gleeson-White (vocalist), and Fred W. Heard (accompanist). The program contained nothing new, but it was varied and interesting. The concert began with Bach's sonata in E, for piano and violin, a work seldom heard, but one full of beauty, and in the quick movements of sparkling animation. The performance by Messrs. Dohnanyi and Mossel was very fine, the pianist playing with due restraint and polish of style, and the violinist with full, rich tone and clearness of execution. The other concerted piece was the sonata in A, op. 100, by Brahms. This was most beautifully played by both artists. Each of the three movements has its charm, but the most captivating, perhaps, is the second, with its contrasting alternations of grave and gay.—Birmingham Post, February 15, 1904.

Alice Merritt-Cochran in Oratorio.

Alice Merritt-Cochran, the popular young soprano, is in demand this season. Among her engagements last month was one with the Worcester Oratorio Society in "The Legend of St. Christopher"; New Haven Oratorio Society, "Legend of St. Christopher," and "The Light of the World" with the Mount Vernon Musical Society. Appended are a few of the criticisms:

Alice Merritt-Cochran, the solo soprano, who sang the dual part of The Queen and The Angel, was very warmly welcomed. Her voice is clear and flute-like and of good power.—The New Haven Morning Journal and Courier, December 8, 1905.

Of the soloists, Alice Merritt-Cochran was the favorite. Her voice is clear and strong. Added to a perfect technique she has a charm of manner and a delicacy of tone which is irresistible.—The New Haven Saturday Chronicle, December 9, 1905.

Mrs. Cochran has a voice of rich and agreeable quality, and she made a pleasing impression. In her first solo, "The Dear Delights of Home," she displayed a lovely quality of voice, tenderness and grace.—The New Haven Evening News, December 8, 1905.

The soloists were all excellent and sang with understanding. The soprano, Mrs. Cochran, has a truly pleasing voice, one chosen by Mr. Parker himself to interpret the role of The Queen and The Angel. This stamps her singing with the approval of the composer himself.—The Worcester Evening Post, December 9, 1905.

Gadski's Tour.

Madame Gadski's transcontinental tour, under the direction of Loudon G. Charlton, is now fairly under way. The prima donna was heard last week in Chicago, Troy, Baltimore and Lynchburg, Va. The next points on her tour are Louisville, Chattanooga and Memphis.

THE GOODRICHES PLAY FOR THE PATRIA.

The Patria Club, of New York, which stands for all that is best in citizenship—Patriotism, Education, Honor, Liberty and Reform—held the January social meeting at the Hotel Savoy Friday night of last week. After an able and instructive address on "The Navy," delivered by Rear Admiral Joseph B. Coghlan, the members of the club and their guests listened to some delightful piano duets played by Mr. and Mrs. A. J. Goodrich. First this devoted and accomplished musical husband and wife played a festival march by Schytte, arranged for two pianos.

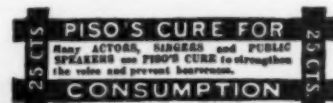
The music was appropriate, for the occasion was festive. The other numbers were equally joyous, and, if anything, the listeners were more interested because Mr. Goodrich arranged the pieces for the two instruments. His skill was shown in the familiar but always pleasing "Narcissus," by Ethelbert Nevin, and in the fascinating "Autograph Waltzes" by Strauss. In their performance the artists displayed that musical insight that is higher than the mere striking of notes. Mr. Goodrich cannot disguise his scholarly musical mind, even in the playing of the light and rhythmic Vienna waltzes. Mrs. Goodrich has a beautiful touch, and plays with youthful buoyancy. The duetists were rewarded with more than applause. Like the valiant naval officers, the club showed its appreciation by giving them a rising vote of thanks, and the Goodriches, like the heroic sea fighters, took their honors modestly.

The Goodriches played on two splendid Everett grand pianos.

Mr. and Mrs. Goodrich were introduced by the president of the club, Dr. Charles T. Stevens, and the presiding officer referred to Mr. Goodrich's scholarship and labors as a musical theorist. The musical fraternity was represented by H. A. Moodie, of the Everett piano firm, and Mrs. Moodie and Marie Cross Newhaus, one of the vice presidents of the Rubinstein Club, and widely known as a vocal instructor. A social hour and supper followed the music.

Laura E. Morrill's Musicals.

At a recital given in the studio of Laura E. Morrill on Tuesday, January 9, some excellent work was done, which showed her ability to the utmost advantage. Miss Remington, who appeared with great success at the Mendelssohn Trio concert at the Majestic that same afternoon, sang brilliantly and with more artistic assurance than ever before. Miss Hudson and Miss Rose both did better work and were in finer fettle than at any previous appearance, and showed fine appreciation of the artistic element in their interpretations. Miss Snelling is an acknowledged artist and won enthusiastic applause for her fine performance. At the next musicale, February 13, some beautiful new voices will be heard. Mona Knight, of Kingston, Ontario, has returned home after a season of study, and her work has been much praised.



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Fri. 19 Lancaster	Pa.	Matinee	Fulton Opera House
Fri. 19 York	Pa.	Evening	York Opera House
Sat. 20 Baltimore	Md.	M & E.	The Lyric
Sun. 21 Washington	D. C.	Evening	Columbia Theatre
Mon. 22 Fredericksburg	Va.	Matinee	Opera House
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BROOKLYN.

BROOKLYN, January 15, 1906.

Whoever was responsible for the visit of the Philadelphia Orchestra to Brooklyn has earned the everlasting gratitude of musicians and music lovers in this borough. Fritz Scheel and his band of eighty men, most of them young men, with Arthur Rubinstein as the soloist, united in a concert at the Baptist Temple Tuesday night, January 9. The program in arrangement and performance recalled memories of Anton Seidl and his orchestra at the old Academy of Music. For a change, the people in the audience did not conduct themselves like guests at a funeral. Under Scheel's magnetism the habitual Brooklyn reserve vanished. No one cared two straws because the playing of the orchestra was a little less precise than the playing of some other bands. Scheel and his devoted performers infused the music with the vital, pulsating note that makes an audience sit up and realize that a concert is neither a fashion show nor a prayer meeting. No program notes were necessary to acquaint the listeners with some of the composer's intentions, and the prime object of music as an influence on humanity. The orchestra played the Tchaikowsky's "Pathetic" symphony—it was glorious; the "Roman Carnival" overture, by Berlioz, and Liszt's "Les Preludes." These works were in the late Mr. Seidl's repertory, and not since that great conductor passed beyond have we heard anything approaching his readings, until Mr. Scheel surprised us Tuesday last. By all means let us have this excellent orchestra and conductor again.

The young pianist, Arthur Rubinstein, is richly endowed with blessings that only divine influences can bestow—temperament, a healthy musical mind, noble hands, and a personality that quickly mesmerizes all impressionable people. He played the Chopin concerto in F minor in a way that was very interesting and in some respects beautiful. The young man's technic is amazing, and in the slow movement he compelled admiration by the rare beauty of his tone and a poetical fervor that was happily devoid of sentimentality. An ovation followed, and as an encore Rubinstein added a Chopin study.

At the Boston Symphony concert in the Baptist Temple Friday night, January 12, Reisenauer played the Weber "Concertstücke." As he performed the same composition in Manhattan with the orchestra Thursday night, readers will find a review elsewhere in this issue of THE MUSICAL COURIER. The numbers played by the orchestra under Wilhelm Gericke's leadership were:

Overture, Calm Sea and Prosperous Voyage.....Mendelssohn
Symphony, No. 6, Pastoral.....Beethoven
Introduction to Act III, King's Children (Die Königskinder),
Humperdinck
Symphonic Poem, No. 2, Tasso, Lament and Triumph.....Liszt

Yesterday afternoon, January 14 the Brooklyn Arion commemorated the 150th anniversary of Mozart's birth. To many this may seem premature, for Mozart's birthday occurs January 27. However, as the club has but one matinee scheduled for this month it was consistent to devote the occasion to music by Mozart. Carl Fiqué delivered an address on the career of the immortal composer and then performed the following Mozart works as piano numbers: Overture from "Don Juan," first movement from G major sonata, minuet from E flat major sym-

phony, the "Turkish March," and rondo fantasia in C minor.

The Arion Club, augmented by the Ladies' Chorus, sang "Ave Verum," under the direction of Arthur Claassen.

At Mr. Watters' musical morning, Monday last, in the Heights Casino, the program was contributed by Bessie Abbott and the Adele Margulies Trio. Miss Abbott sang the "Waltz Song" from "Romeo and Juliet" and songs by Vidal, Tchaikowsky and Bizet. Her singing was highly praised by the subscribers. Miss Margulies and her associates, Mr. Lichtenberg and Mr. Schulz, played the Arensky trio in D major, and Miss Margulies and Mr. Schulz performed a sonata by Richard Strauss for piano and 'cello. Mr. Lichtenberg played violin solos.

Thursday night of this week, January 18, the Brooklyn Institute will present the Olive Mead Quartet and Arthur Foote, composer-pianist, at a special concert in Association Hall. The program follows:

Quartet, in G minor, op. 77, No. 1.....Haydn
Quintet, in A minor, op. 38, for two Violins, Viola, 'Cello
and Piano.....Arthur Foote
Quartet, in E flat major, op. 12.....Mendelssohn

The Allied Arts Association is to have a musical evening at the Knapp Mansion, Friday evening. Irwin Eveleth Hassell, pianist, and William G. King, violinist, are to give the program.

Dr. William John Schildge, for many years prominent in German musical circles, was chosen for president by the United Singers of Brooklyn Sunday afternoon. The meeting was held at Arion Hall, Brooklyn. Dr. Schildge is a member of the Brooklyn Arion and at the concerts by the club occupies the centre of the stage, which divides the tenors from the basses. The doctor has a sympathetic, well trained baritone voice and he is the one who usually sings the incidental baritone solos. Dr. Schildge is a dentist and very popular in society and the clubs.

At the Clinton Avenue Congregational Church, corner of Lafayette avenue, Nehemiah Boynton, D.D., pastor, another vesper musical service is promised for the coming Sunday evening, 7:45 o'clock, Mary Henry, violinist, and Gertrude I. Robinson, harpist, assisting the choir and organist, F. W. Riesberg. Anthems by Sullivan, Schnecker and Buck will be sung, and trios for violin, harp and organ by Van Goens, Froehlich, Thome and Hoffman will be played.

Pupil of the Mehan School.

John Barnes Wells, a pupil of John Dennis Mehan, has some good dates ahead for the remainder of January and for February. January 22 Mr. Wells will sing at a performance of "The Persian Garden" at the Waldorf-Astoria; January 26 he is to appear at a concert in Wilkes-barre, Pa.; February 3 he sings at a club concert at the Waldorf-Astoria, and on February 4 at a special Sunday service in Roseville, N. J. February 7 he sings with the Kneisel Quartet at Flushing, L. I.; February 21 at a performance of "Faust" in Syracuse, N. Y.

MUSIC IN KANSAS.

NEWTON, Kan., January 8, 1906.

The Newton Oratorio Society, J. W. Bixel, director, gave a successful rendition of Spohr's "Last Judgment" last Friday evening. The chorus numbers 100 voices, and it sang finely. Maybelle Fisher, who is studying in Chicago with Mrs. Williams, of the Bush Temple Conservatory, gave a satisfactory interpretation of the soprano parts. The other soloists were C. C. Plumb, the tenor, and J. R. Lowe, and C. E. Krehbiel, the bass. R. F. Welty was at the organ and Myrtle Johnson at the piano. This is the annual mid-winter concert of this club, and was a financial success. These concerts are given in the First Presbyterian Church. "The Messiah" will be sung at the next concert, which occurs in the spring.

Margulies Trio Concert.

Mendelssohn Hall was lighted up again Saturday night of last week for the second concert by the Adele Margulies Trio. Miss Margulies and the other members of the trio, Mr. Lichtenberg and Mr. Schulz, had the assistance of Sam Franko as viola player in the performance of Dvorák's beautiful quartet in E flat major, op. 87. Nothing finer in chamber music repertory has been heard this season. Miss Margulies and her colleagues infused the music with warmth and nobility. As one intent listener declared after the concert: "There are enough themes in this Dvorák work for a dozen quartets."

In writing the composition the composer seemed to regard each instrument with special favor, for the piano, violin, 'cello and viola each have something vital to say, and, needless to add, it was beautifully delivered at this performance.

Out of respect to Mozart's memory (the 150th anniversary of his birth is to be celebrated next week, January 27), Miss Margulies, Mr. Lichtenberg and Mr. Schulz played the Mozart trio in G major, op. 1. Between the radiant Mozart number and Dvorák's opulent work Miss Margulies and Mr. Schulz performed the Richard Strauss sonata for piano and 'cello in F major, op. 6, in a manner that was thoroughly virile and musical.

The audience was one of the largest of the season and received the music with joyful demonstrations. Miss Margulies looked a picture of high bred womanhood in a gown of delicate pink.

Saturday evening, February 24 is the date of the third concert in the same hall.

Free Scholarships in Music.

Mrs. A. M. Virgil, director of the Virgil Piano School, 19 West Sixteenth street, reports very favorably in regard to the applicants for the free scholarships (twelve in number) which were given to the International Free Scholarship Society by this school. The full number has been accepted. Eight of these scholarships were for children. They have already commenced with their lessons, and show, without exception, unusual talent. It is Miss Virgil's intention to give public demonstrations of the work they accomplish. Four scholarships were for the "Teachers' Course," and four promising and worthy applicants have been selected. They will begin with this special course this week.

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MUSIC IN CANADA.

86 GLEN ROAD,
TORONTO, January 11, 1906.

Otie Chew, the young and gifted violinist, was well received on the occasion of her first appearance in this city on Monday evening, January 8. The event was under the local direction of I. E. Suckling, and the concert took place at Association Hall. Miss Chew quickly gave evidence of a remarkable talent for her chosen instrument and of a comprehensive schooling. Mr. Parkhurst, one of the most competent violin critics in America, was present, and his column in the *Globe* of the next day, contained the following well expressed comment:

Otie Chew, a very accomplished young English solo violinist, a pupil of the great master, Joachim, made her debut here last night at Association Hall, in a recital in which she provided the whole program. Miss Chew is frail and petite in personality, and to a great extent her playing harmonizes with her physique. She has a fine technique, neat and sure, and brings from her instrument a singing tone of individual charm which showed to advantage last night in such movements as the *Andante* of the Mendelssohn concerto, and the slow movement of the Grieg sonata for piano and violin in C minor. She plays with an absence of tricks or affectation that is refreshing in these days when solo violinists appear so anxious to make points with the public. The opening movement of the Grieg sonata was in some respects a little too strenuous for her essentially feminine style, but by way of contrast she rendered the second movement with a softness and grace of lyrical expression that specially appealed to hearers of refined taste. In the *Andante* of the Mendelssohn concerto she rendered the beautiful melody with contemplative sentiment and purity of expression. Deftness of execution, both of the bow and the left hand, was displayed in the first movement of the Bach sonata in E major, the finale to the Mendelssohn concerto and the "Introduction and Rondo Capriccioso," by Saint-Saëns. The minuet from Mozart's "Divertimento" was a graceful effort, with occasional touches of fancy which seemed to be appropriate to this felicitous sample of the old fashioned dance form. Miss Chew took this number at a slightly slower pace than did Marie Hall, at her recent concert in Massey Hall, and the moderation of tempo made more conspicuous the dainty grace and quaint simplicity of the music. One would have welcomed even as slow a tempo as that taken by the late M. Remenyi, who, in spite of eccentricity, was often exceptionally happy in his rendering of "genre" pieces. The violinist's other numbers were the Svendsen "Romance" and Schubert's "L'Abbeille." As a final encore she gave Saint-Saëns' "Le Cygne." The accompanist, Georges Lauweryns, gave the soloist reassuring support, and in the Grieg sonata played the piano part with musicianly appreciation and adequate executive ability.

After her concert, one or two privileged persons chatted with Otie Chew behind the scenes. Unlike most artists, she is even more charming in appearance when you are close beside her. Her pretty little dog was with her, and her maid was placing the treasured violin in safe keeping. Mary L. Webb, her manager, signed an important document and then rejoined the group. Visits to Ottawa and Montreal were discussed; Bach, Beethoven and Brahms compared; the bitter cold weather (an exceptional night in this mild winter) praised. Miss Chew's pure white furs were very becoming, while 'neath a long fawn coat, her violet-decked train lay in graceful folds. Her voice and accent were quiet and attractive, her manner gracious and unaffected. It was impossible not to contrast her reception behind the stage with that of a certain English artist, who on one memorable occasion leaned back in her chair after a successful public appearance here, wearing not only a gorgeous gown, but an air of being interviewed.

Dr. Torrington's Yuletide performance of "The Messiah," which was heralded in these columns, added another

triumph to that famous conductor's already long list. But it should be added that at such a time Dr. Torrington enters into the spirit of the work and forgets himself. The audience was very large, as is always the case at the Festival Chorus's events.

A clever young Canadian writer, Edith Macdonald, has recently accepted an important position on the editorial staff of the *Toronto Evening News*. In addition to her daily society page she edits a special weekly department. Miss Macdonald possesses an unquestionable gift for journalism, and the *Evening News* is to be congratulated upon having secured her services.

H. M. Field announces a Liszt-Rubinstein evening at Association Hall on Monday, January 22. Paul Hahn, 'cellist will assist.

Herr Wilhelmj resumed his teaching at his studio on Monday, January 8.

Dr. Albert Ham, conductor of the National Chorus, returned from New York on January 3.

Ben Greet and his company of Shakespearian players will be at Massey Hall for a week, beginning February 5. The repertory selected for this city includes "Macbeth," "Julius Caesar," "Merchant of Venice," "Henry V" and "Much Ado About Nothing."

An excellent program was arranged for Saturday afternoon, January 6, at the Strolling Players' Studio by Mrs. G. Harley Roberts, Mrs. O'Sullivan, Mr. Bateman of the Olive Neilson Company, Madeline Evans and Mr. Joliffe were the artists.

F. H. Kirkpatrick, Ph.B., of the Conservatory School of Expression, will present "Hamlet" as a dramatic monologue on Friday evening, January 12, in the Conservatory Music Hall. This is the second of the series of recitals to be given by the School of Expression.

Abbie May Helmer, W. O. Forsyth's talented pupil, who has lately returned from Europe, will give a piano recital at St. George's Hall on Tuesday evening, January 23.

At the Guild Hall, last night, the ensuing program was presented, in aid of Grace Hospital:

Dr. L. Hamilton Evans' Orchestra.	
Solo, Happy Song	Teresa del Riego
	Eileen Millett.
Illustrated Lecture on the Orient.....	Edward O'Flaherty
Orchestra, "Al Fresco," "Loin du Bal," "Stephanie Gavotte."	
Solo, Call Me Back.....	Denza
	Arthur Blight.
Solo	Harold Jarvis.
Moving Pictures of the Russo-Japanese War.	

The Torrey-Alexander revival mission has been attracting large crowds to Massey Hall for the past ten days. The singing, led by Mr. Alexander, is a special feature.

Things are comparatively quiet in this country just now. The great event of February 17 belongs to another side of the border. Still, the Canadian press ventures to refer to it occasionally. The *Victoria Colonist* of January 5 con-

tains a captivating picture of Miss Roosevelt, with also the residence of Representative Longworth.

The first of a series of "travel lectures" to be given by Miss Hill, in aid of the local Council of Women, will be held in the Conservatory Music Hall on Saturday evening. Mrs. Mortimer Clark has promised to be present, and a reception committee has been appointed to receive the guests.

Much interest is centered in the second appearance of Marie Hall, the violinist, at Massey Hall, on Saturday evening, January 13. Miss Hall, who arrives here to-morrow, will stay at the King Edward Hotel.

The Festival Chorus is now rehearsing "The Redemption," under Dr. Torrington's direction.

Among those present at the English Grand Concert Company's excellent recital in the Conservatory Music Hall, on the evening of January 3, were Mrs. L. A. Hamilton, Mrs. Hay, Mr. Boddington, Miss Yarker, Mr. and Mrs. Stewart Houston, Mr. and Mrs. David Ross, Bessie Macdonald, Captain Des Vaux, Mrs. Street, Evelyn Street, Dickson Paterson and Mrs. Sweny.

On January 4 the Women's Musical Club presented one of its interesting weekly programs, this event being arranged by Mrs. L. A. Hamilton. Chaminade, Heldach, Coleridge-Taylor, Ellen Wright, Amy Woodforde-Finden, Pagliasio, Adams, Leoni, Hawley, Tosti, Van Der Stucken and Paul Ambrose were the composers represented, the performers being Mrs. G. D. Atkinson, Ethel Hay, Mildred Lawson, Ethel Powell, Brenda Smellie, Madeleine Carter and Mrs. W. G. Lambe. To-day's subjects consisted of dance music of different nations and spring songs.

The following candidates have been successful in passing the December local examinations in music conducted by the University of Toronto:

Brampton, Intermediate Theory—Miss J. Anthony.
Hamilton, Junior Theory—Miss C. G. Morris, Miss D. F. Wade, Miss O. Hignell, Miss R. Griffin, Miss M. Bell, Miss J. C. Smith, S. C. Thornton, Miss J. G. LeBarre.
Senior Theory—Miss C. G. Morris, Miss J. Colville, Miss E. Howell, Miss E. McAndrew.

London, Intermediate Theory—Miss M. Darling.
Toronto, Junior Theory—Miss T. Finnegan, Miss J. K. Lang, Miss E. Baxter, Miss K. O'Connor, Miss A. Publow, Miss C. Charlebois, Miss C. Clarke, Miss E. DeGruchy, Miss E. M. Taylor, Miss M. McFadden, Miss C. I. Scully.
Primary Piano—Miss P. Letherdale, Miss E. M. Taylor, C. E. Kilmer, Miss E. Morse, Miss M. Cawker, Miss R. K. Chestnut, Miss O. Graham, Miss J. Ptolemy, Miss G. Cawker, Miss I. L. Coste, Miss I. L. M. Coste.
Junior Piano—Miss M. McFadden, Miss D. F. Wade, Miss M. Anderson, Miss A. W. McBean, Miss J. Macdonald.
Senior Piano—Miss E. G. Lewis, Miss M. Rainey, Miss E. Brennan, Miss S. Campbell.

Whitby, Junior Theory—Miss C. Berrini. Intermediate Theory—Miss I. L. Harrison.

Whitby.

The Ontario Ladies' College has just closed one of the most successful sessions in its history. The Board of Directors recently decided upon several improvements, among which may be mentioned the installation of a water motor

FIRST AMERICAN TOUR, 1905—1906

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to drive the large pipe organ, instead of the gasoline engine in use. The date of the annual conversazione, the social event of the year, is February 9.

Guelph.

A Guelph correspondent writes in reference to Mme. Rose Berrill's concert at the Royal Opera House, on December 22, when the other artists were W. Francis Firth, baritone; Lina D. Adamson, violinist; Lois Winlow, 'cellist, and Eugenie Quéhen, pianist. "I inclose the program of a concert that I had the pleasure of listening to last Friday night. It was the greatest musical treat that I have had for a long time. I felt somewhat chagrined over the size of the audience (it being the smallest that I have ever seen in the opera house), and it must have been hard for the performers to wax enthusiastic before such a meagre gathering. However, they did themselves and their selections ample justice, and those of us who were there did our best to show our appreciation. The most general favorite was the 'cello solo. It was sublime. The instrumental trios were very fine; so was the singing of Mme. Berrill and Mr. Firth, the latter especially so in 'Lorraine, Lorraine Lorraine.' But I must not forget to mention the piano work of Miss Quéhen, though the delicacy of her playing could not be duly appreciated owing to the very poor acoustic properties of the house. The violin solo, too, was a delight."

Winnipeg.

Winnipeg is sometimes called the Chicago of Western Canada. The ensuing article, which appeared in the illustrated supplement of the Toronto Globe of January 6, will be of interest to musicians at home and abroad:

Winnipeg is popularly supposed to be devoted entirely to the spirit of commercialism, but while the talk of the street may be all of the market place and money getting, there is another aspect of the soul of the city that finds expression in the appreciation of music. "Music washes away the dust of everyday life," it has been said, and nowhere perhaps is its cleansing more needed than in the young city of the West, the "Martha" troubled about many things.

Winnipeg is rapidly becoming a musical town; its churches pay great attention to the choral part of their services, its concerts are on the whole well attended, and, it may be noted, listened to most appreciatively, and to it come many thorough musicians from the old lands to carry on in the new the best traditions of their art.

Almost every Canadian city has its musical club, organized and managed by women, and it is rather a significant fact that they all seem prosperous and successful under these auspices. Not the least so is the Women's Musical Club of Winnipeg, which, as societies go, is of very respectable ancestry. It was started twelve years ago as a drawing room club, with about half a dozen members. The Toronto Club now has among its workers two of the originators of the Winnipeg Club, viz., Mrs. Kirkland and Mrs. L. A. Hamilton.

When the Winnipeg Club was revived by Mrs. Kirkland, and its membership much extended, Mrs. L. A. Hamilton was made president, and those succeeding her in the office have been Mrs. George Galt, Mrs. Higginson and Mrs. Sanford Evans. The latter has held office for three years, and under her capable direction, and with the growth of the city, the club's membership has greatly increased and the standard of performances at the weekly concerts is much higher.

Mrs. Evans, who was before her marriage Irene Gurney, daughter of Edward Gurney of Toronto, was one of the founders of the Toronto Club, and was at one time its vice-president, now being an honorary member. She treasures highly a music cabinet and address presented to her by the club on the eve of her marriage.

The president of the Winnipeg Club is one of the city's foremost pianists, and is on the staff of the College of Music. She is a graduate of the New England Conservatory of Music, Boston. Of most artistic temperament, she shows great individuality in her interpretations. With splendid technique she can play brilliantly the most difficult compositions, while at the same time she gives sympathetic expression to melodic work. She improvises also, and has composed a setting of Eugene Field's "The Rockaby Lady of

Hushaby Street," which when sung at a concert last year won instant and hearty appreciation.

The club's membership last year was 223, consisting of 166 associate and 57 active members. It is in good financial condition, and last year handled over \$1,500. Every Monday afternoon a concert is held of an hour's length (no encores being permitted), and the "season" lasts from November 1 to April 1. The meetings are held in the concert hall of the Y. W. C. A., and there is always a good attendance.

The first aim of the club is the development of the home player—the talented amateur who might otherwise never have an opportunity to measure her abilities with those of others. Young married women especially find an incentive in the club to keep up their music, which otherwise they are so likely to drop in the pursuit of new interests. And the second aim of the club has been, as it is today, the developing of ensemble, whether choral or string.

The members do not lose sight of the importance of bringing professionals to the city—men whose reputation has been made in metropolitan circles. Last year Ottokar Malek, the Austrian pianist, gave a recital, and Rubin Goldmark of New York, delivered under the club's auspices the four lectures, with musical accompaniment, of the Wagner cycle, Nibelungenlied, and "Parsifal." So much appreciated were these lectures that Mr. Goldmark will come again this year, giving other Wagner lectures, and one on "The National Element in Music," illustrated by folksongs by local singers. It is possible also that the club will bring the Pittsburgh or Thomas Orchestra to the city, either independently or in collaboration with other management.

The plan of work for the coming season is interesting. The chief feature will be selections from Scandinavian composers, five concerts being devoted to them. Russian and Polish, English, Italian, French and American composers will appear on the program for separate concerts. Other programs have been arranged for "Beethoven and Franz," "Musical Form," "Beethoven," "Brahms and Dvorák," miscellaneous selections and the closing "Request Day." On this latter occasion the music which has proved most popular, is repeated. Another feature is "Children's Day," which also comes but once, and at which children play. Papers are read very frequently, one on Elgar, written last year by Mrs. W. H. Thompson, being notably good. There is a general program committee, which arranges all these matters.

The officers of the club are: Mrs. Higginson, honorary president; Mrs. Sanford Evans, president; Miss Drummond, Mrs. A. M. Nanton, Mrs. R. H. Bryce and Mrs. J. W. Anderson, vice-presidents; Miss Bradshaw, recording secretary; Miss Elliott, corresponding secretary and librarian, and Miss Patterson, treasurer. There is an executive committee of three members, which examines those applying for active membership who are not vouched for by a professional musician.

There is much local talent available in Winnipeg, many of those who have studied abroad being residents of the city. One advantage which Winnipeg possesses over other cities of its size is the number of amateur 'cellists available, there being three such experienced musicians resident here. The 'cello is an instrument which has proved a great incentive to ensemble work, but which is often a difficult instrument to supply. Mr. Hugh Bayly of London, England, is one of the 'cellists who have assisted greatly in the ensemble work of the club. The Winnipeg Club may also draw on a good supply of violinists, notably Ethel Lawson, Mrs. Uiterling Sterling, Jean Culver, Miss Lazier, Constance Denholm, Alec Scott, W. E. Ditchmont, Augustus Hughes and Ernest Semple. In vocalists also there are many with fine voices. Braxton-Smith, who sang with Albani; Mrs. Jan L. Waller (née Bull), Mrs. Verner, Mr. and Mrs. Frank Hotchkiss Osborne, Miss Pullar, Mrs. E. M. Counsell, J. J. Moncreiff are among those who come into mind as one writes.

In connection with the club the work done by the choral class, under the direction of Mr. Osborne, is interesting. A chorus of thirty voices was organized, and gave, among other selections, Elgar's "Praise to the Holiest" and "The Snow," Wagner's Rhine-maiden's songs, and works by Schubert, Haesche and Damrosch, as well as a number harmonized by a local organist, George Bowles.

During the vice-regal visit to Winnipeg in October a recital was given in honor of Lady Grey, at which the rendering of Benberg's "Ballade of Despair" created a great deal of interest. Her Excellency expressed herself as delighted with the program presented.

Vancouver.

May Meldrum, violinist, assisted by Mr. Haswell, pianist, and Helen Munro, accompanist, will give a January recital in the Pender Hall. Miss Meldrum has studied under Hans Sitt for the past four years at the Royal Leipzig Conservatorium. At the close of her first year there she gained a scholarship.

MONTREAL.

MONTREAL, JANUARY 12, 1906.

The first musical event of the new year took place on New Year's eve, under the auspices of the Young Men's Christian Association in the association's building. Rachael Dawes, soprano, and J. B. Dubois, violoncellist, were the principal performers. Miss Dawes was in exceptional good voice and sang a song by Edna Park, and "The Danza," by Chadwick, delightfully. She was compelled to give two encores. Mr. Dubois distinguished himself creditably. There was not a vacant seat in the house.



Francis Rogers, the eminent New York baritone, gave a song recital under the auspices of the Ladies' Morning Musical Club on January 4 in the Y. M. C. A. Hall. The following was the program:

Adelaide	Beethoven
Der Atlas	Schubert
Der Tod, das ist die kühle Nacht	Brahms
Ihr Bild	Clara Schumann
Henry the Fowler	Loewe
Dichterliebe, Cycle of Songs, op. 48	Schumann
Plague of Love	Dr. Arne
Cato's Advice, Eighteenth Century Drinking Song	Bruno Huhn
D'une Prison	Reynaldo Hahn
Dis moi que tu m'aimes	Hess
Barcarolle	Bemberg

Mr. Rogers never sang with more breadth and finish than on that occasion. His interpretation all through was wholesome, comprehensive and logical. He was generously rewarded with applause from a large and appreciative audience. The concert was not advertised, and your correspondent was the only press representative present. The following is a list of the officers of the Ladies' Morning Musical Club: Miss Skelton, president; Mrs. S. Green-shields, first vice president; Mrs. A. J. Brown, second vice president; Mrs. Reekie, honorary secretary. Committee—Mrs. McDuff, Mrs. Alex. Murray, Mrs. N. J. Lang, Mrs. K. D. Young, Miss Delorme, Miss Sise, Miss Mills, Mrs. Evans. Concert Committee—Mrs. Shaw, Miss Kerry, Miss Baker; secretary treasurer, Miss M. M. Cassils.

I may say that Mrs. Shaw, who is not a professional pianist, and who played the accompaniment for Mr. Rogers, would have been a credit to any pianist living.



Edouard Dethier, who hails from Liege, Belgium, gave a concert in the Windsor Hall on Tuesday evening last, is a violinist of merit. His performance of Max Bruch's G minor concerto, with the exception of a few slips of intonation, was most admirable. In the "Scherzo-Tarantelle," by Wieniawski, he displayed a facile technique and commendable bowing. Arthur Rosenstein, pianist, who was Mr. Dethier's associate, played three solos and accompaniment with taste and musicianship.

Miss Varney, the fascinating soprano of this city, will give a song recital January 24 in the Art Gallery.

HARRY B. COHN.

Katharine Fisk in the South

Katharine Fisk, who is at present one of our best and most reliable singers, is enjoying a busy season, and reports that come in of her work say that the voice and art are finer than ever. Her musical career is one that commands the respect and admiration of her colleagues both here and abroad, and she is always in demand. Besides her appearances in the Grace Wassall song cycle, Madame Fisk is filling many recital and oratorio engagements. She left on Monday, January 15, for a ten days' tour in the South, and will start West on February 2 for two weeks. She has also a large number of spring dates booked.

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What the Jury Thinks.



"Faust," January 6.

The Sun.
Eames sang much better yesterday than she did on Wednesday night.

THE NEW YORK HERALD.
She seemed scarcely in her fullest voice.

"Don Pasquale," January 6.

New-Yorker Staats-Zeitung.
If the audience could understand Italian humor, this delightful opera would become as popular as Rossini's "Barber."

The Morning Telegraph.
Only an emergency could excuse its presence last night in the bill. . . . It is a farce set to music of a very mediocre kind.

New York Symphony Concert, January 7.

THE NEW YORK HERALD.
Wildenbruch's "Hexenlied." . . . Mr. Bispham read the text effectively.

The World.
He acted or overacted many of the incidents, and posed. . . .

The New York Press.
Save for Mendelssohn, the program was one of horror and bloodshed.

THE NEW YORK HERALD.
Damrosch makes programs of excellent and unhackneyed material.

New-Yorker Staats-Zeitung.
We were scarcely even interested . . . in "Hexenlied."

The New York Press.
Bispham's admirers will find it irresistible.

New-Yorker Staats-Zeitung.
The statement printed on the program that the work was new and was given for the first time in New York was not strictly correct. The poem was read in the original German by A. Rottman at a concert of the German Liederkreis on February 14, 1904.

The Evening Post.
The first performance of this work here was given eleven years ago by the Liederkreis.

Philadelphia Orchestra Concert, January 8.

New-Yorker Staats-Zeitung.
The Saint-Saëns (piano) concerto is an unspeakably spineless, trivial piece of "effect music."

New-Yorker Staats-Zeitung.
The charms of that concerto . . . are intellectual. There is a Bachian spirit in the first movement.

New-Yorker Staats-Zeitung.
In Rubinstein's performance there was little except an exhibition of amazing digital skill.

New-Yorker Staats-Zeitung.
Technically, Rubinstein's playing was imperfect. How he "smeared" in the first passage.

The Evening Post.
Rubinstein made a bad impression at the outset.

New-Yorker Staats-Zeitung.
Rubinstein must deliver something more convincing if he wishes to be recognized in New York's concert hall.

New-Yorker Staats-Zeitung.
Rubinstein's was not artistically legitimate playing.

The Sun.
At present Rubinstein is a callow pianist.

The World.
He blurred many passages.

The World.
He played in a manner that stamped his work as appearing shallow and insincere.

The New York Times.
There is little warmth or beauty in his tone.

New-Yorker Staats-Zeitung.
If he can but bewilder he will be satisfied, though he call in every device of sensational claptrap.

Reisenauer Recital, January 8.

The Globe.
He was heard to great advantage yesterday.

The World.
He was moody and indulged in exaggerations.

NEW-YORK JOURNAL.
Rubinstein made an instant hit.

THE NEW YORK HERALD.
He made an emphatic popular hit.

The Morning Telegraph.
His playing is marked by discretion, great intelligence and interpretative skill.

The New York Press.
A few bars only were needed to show that here was a boy of unusual gifts.

The Morning Telegraph.
He has thoroughly mastered his technique.

The New York Press.
The impression remained that he had all the essentials that go to the making of a great pianist.

The Globe.
He has a brilliant and buoyant tone of unusual dimensions . . . which he showed himself capable of richly and variously coloring.

The Morning Telegraph.
His playing is not sensational and flamboyant.

The Evening Post.
Particularly enjoyable was his playing of Liszt's arrangement of the "Serenade" and the Hungarian march.

The Sun.
It is a pity that he chose such a poor medium as the Liszt arrangement of the Schubert "Serenade." In the Hungarian march his playing was not all that the most refined taste might desire.

"Tosca," January 8.

The Globe.
Madame Eames' energy and her desire to be dramatically expressive at all costs often mar the smoothness of her singing.

The Evening Post.
As for Caruso, he is in his element. . . .

The Globe.
It is regrettable that, when Caruso comes to the emotional aria in the last act he should indulge in unmanly and unmusical sobbing.

THE EVENING MAIL.
Vigna conducted with a zeal and discretion that are not always combined in his work.

Olive Mead Quartet Concert, January 9.

The New York Times.
In the chamber music form (E flat quartet) Mendelssohn has lost more ground than in most others.

The Evening Post.
The quartet more than holds its own with Beethoven and Brahms quartets.

Clayton Johns' Recital, January 9.

The New York Press.
Gebhard's keyboard artistry proved an effective antidote for saccharine excesses.

The Evening Sun.
Clayton Johns was a stranger still in New York yesterday.

The New York Times.
He was overcome by a certain excess of sentimentality.

The Globe.
He was known here before this recital.

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"Boheme," January 11.**New York American**

The numerous audience cheered and sighed with enthusiastic praise.

The New York Times.

Neither the songs of the principals nor the excellent high comedy . . . could keep more than two-thirds of the audience in their seats until the end.

New York Tribune

Madame Sembrich was at her best in song.

The New York Press

Sembrich seldom has been heard to less advantage. Her lower tones gave her much trouble, and lack of breath was evident throughout. . . . She at times left the orchestra in the lurch.

THE NEW YORK HERALD.

The scenic transformations were badly handled. . . .

The New York Times.

The music in certain passages is undoubtedly too high for Fremstad's voice.

The New York Times.

The choruses sang well.

The New York Times.

The chorus of boys' voices in the dome was excellent.

The New York Times.

The scenic changes were properly effected, and the performance in all that related to stage management was efficiently carried through.

THE EVENING MAIL.

Kundry's music fits well the range and color of her voice.

The New York Press

The choral singing was often sadly out of tune.

The Sun.

The choral parts were not all well sung, and the aerial voices did not sound at all like those of boys.

The Evening Telegram

The flower maidens were particularly effective. One could appreciate Parsifal's difficulty in rejecting their blandishments.

The Globe

Blass has so developed Gurnemann that the most garrulous character in the opera becomes one of the most interesting.

The Evening Sun.

While Rome's Forum, the Athenian Acropolis, the Sphinx of Egypt and the monuments of the East shall stand, the sum of gifts of Richard Wagner's art will be a prime contribution of the Germanic races to the world's thought, and his "Parsifal" will stand to the foremost files of time as being, in the belief of Wagner himself, his last word, his most sustained labor, his sounding of the philosopher's stone, his final fixed gaze at the last curtain, his search into the riddle of the universe.

The Morning Telegraph

They were angular in their gestures, amateurish in their singing, and accompanied their attempts at fascinating Parsifal with a pained, bored and dutiful expression on their faces, which reminded one of a girls' school listening to a prolonged sermon.

The World.

Blass' Gurnemann had monotonous stretches.

New-Yorker Staats Zeitung

The work is by far not as great as the enraged Bayreuthers try to make the world believe; it pales beside "Tristan" and the "Nibelungen"; and nowhere, where done without a foggy halo about it, will the work obtain as powerful a might over the public as the two dramas aforementioned.

"Parsifal," January 11.**The Morning Telegraph**

Burgstaller has become a little crude and a little harsh in vocal manner.

The Sun.

Improvement was especially noticeable in the case of Burgstaller. . . . He has learned to sing the music with more meaning.

The Sun.

The flower maidens sang excellently.

The Morning Telegraph

They were amateurish in their singing.

The New York Press

Journet sang the music of Titurel admirably.

THE NEW YORK HERALD

Journet sang lamely the lines of Titurel.

THE NEW YORK HERALD

Burgstaller's treatment of the role, while not yet free in the first two acts from a certain exaggeration . . .

The New York Press

His work in the second act was especially impressive.

New York Tribune

Fremstad does not yet give a complete exposition of Wagner's paradoxical and enigmatical creation.

The New York Press

Her impersonation of this intricate and baffling character is an achievement perhaps never surpassed in Bayreuth. . . . We ask for no better performance of Kundry.

The New York Press

Hertz's reading showed no improvement. . . . The veil of mystery, so necessary in bringing "Parsifal" to full effect, was torn asunder by the conductor's hasty pace.

The Sun.

He remains the original interpreter of "Parsifal" here, and it is his greatest achievement. . . . No drama since "Tristan" made history with Seidl, Nordica and Jean de Reszke has become more identified with fixed personality than "Parsifal" with Hertz.

The Globe

Occasionally the brass becomes a little strident.

New York Tribune

From the moment when the solemn strains of the prelude rose like incense from unseen censers from the orchestra until the curtain closed upon the last scene, the audience sat in awed silence, intent and devout, as if in truth the most impressive of all religious functions had been celebrated before it and held it in the bonds of reverential awe. . . . Under the circumstances it became a question if the drama ought ever to be brought into more intimate relationship with the routine productions of the opera house. "Parsifal" does not play upon the stage alone; it plays also in the raised imaginations and in the hearts of its auditors.

The Globe

Van Rooy's Amfortas is singularly noble.

The Morning Telegraph

The audience was small.

The Evening Telegram

A well filled house augured favorably.

New York Tribune

The loudest fortissimo was not boisterous.

THE EVENING MAIL.

It is safe to reassert, however, that "Parsifal's" intrinsic power is lower than that of "Tristan" or any other subsequent work of Wagner. The inherent dramatic weakness, the monastic ideals of the Grail Knights (which are unsympathetic), the inevitable slackening of the musical inspiration, all combine to deprive "Parsifal" of the conquering appeal made by the younger and the frankly pagan, though always ethically earnest, Wagner.

The Globe

The overture to "Hilf mir, mein Leben zu verbringen," by Rubin Goldmark, did not escape at times seeming sufficiently conventional.

THE EVENING MAIL.

Reisenauer's performance of the Weber "Concertstück" was a brilliant achievement.

The Sun.

The Boston Symphony Orchestra's concert was an entertainment of uneven merit.

The New York Times.

Mr. Reisenauer played with poetical feeling in the slow introduction.

THE EVENING MAIL.

It is a work of melodic inspiration and orchestral skill, a score written with the clarity and directness of the elder Goldmark or of Dvorak, who was one of his teachers. There is beauty of thought as well as of color throughout.

The Sun.

His performance was not in his best manner.

THE NEW YORK HERALD

Both Mr. Gericke and his men were in fine fettle. Considered as a whole the orchestra has not this season played with better balance or more delightful elasticity.

The Evening Telegram

At the opening his absence of poetic touch made his performance sound mechanical.

Boston Symphony Concert, January 11.

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Musical People.

Potsdam, N. Y.—The musical program at the Christmas service in Trinity Church, Potsdam, N. Y., was worthy of a leading church in one of the principal cities of the world. The order of the music was: Organ prelude, Baptiste; Processional (hymn), "Hark, the Herald Angels Sing," Mendelssohn; Venite, Dr. Crotch; Gloria Patri, Monk, McFarren and Turle; Jubilate, Hayes; Introit (anthem), "There Were Shepherds," Foster; Kyrie (MS.); Gloria Tibi, Eyre; Creed (Nicene), Third Mass, Gounod; Gloria Patri, Turle; Ascription (MS.); Offertory, "Hallelujah Chorus," Beethoven; Sursum Corda, Eyre; Sanctus, Eyre; Agnus Dei (Third Mass), Gounod; Gloria in Excelsis (Third Mass), Gounod; recessional (hymn), "Adeste Fideles," Reading; and Organ Postlude, Baptiste. The choir is composed of the following singers: Boys (trebles), W. Veirs Brady, J. Floyd Dutcher, Glenn W. Smith, Roy A. Ginn; sopranos (first and second), Fannie Towne Clark, Mrs. Dr. Fred L. Dewey, Mildred E. Holmes, Winifred Hubbell, Belle Witherbee, Marion I. Bixby, Maude deGan, Sara Merrick Snell, Kathryn L. Lockwood, Florence H. Kusche, Alice K. Aldrich, Lizzie B. Henderson, Bessie E. Sanford, Bertha C. Wilson, Virginia Kirby; altos, Mrs. Dr. James S. McKay, Edith G. Batchelder, Josephine Redway, Elizabeth J. Batchelder; tenors, Carroll H. Vance, Eugene Harris, Winifred P. Smith, Guy P. Davis; basses, William H. Hand, Bryon F. Burch, Walpole L. Ginn, Bryon Morse, Harold W. Dutcher, Lowen E. Ginn; organist, Mrs. William H. Hand.

Traverse City, Mich.—Frances Smith's studio was the scene of an enjoyable recital in which piano solos and duets formed the program.

Birmingham, Ala.—Pupils of Mrs. W. W. Smeade recently were heard in a recital at her studio.

Louisville, Ky.—Louise Hollis gave a piano recital with the assistance of Henry U. Goodwin and J. P. Grant.

Lindsborg, Kan.—Selmar Hanson and Theodore Lindberg will be heard in two sonata recitals, January 16 and February 16.

Alliance, Ohio.—Frank M. Church played an organ recital, being assisted by Mr. Slutz, and in January will give a program of music by American composers, when he will be assisted by Hilda Myers.

Lafayette, Ind.—Recitals are often given by pupils of the Lafayette School of Music.

Raleigh, N. C.—Wade R. Brown, the organist and choir-master of the Church of the Good Shepherd, attracted one of the largest congregations that ever attended service here with a specially arranged Harvest Musical Festival. Mr. Brown played organ selections by Elvey, Haydn, Calkin and Nares.

Carl Lectures on Oratorios.

William C. Carl has issued cards of invitation for a series of four lectures which he is to deliver on the "Oratorios and Their Traditions," under the auspices of the Guilman Organ School, with illustrations by well known vocalists. The first lecture will be given this week, Thursday, January 18, at 4 o'clock, in the chapel of the First Presbyterian Church, Fifth avenue and Eleventh street. The vocalists are Kathrin Hilke, soprano, and Edwin Wilson, solo baritone, of the "Old First" Church. The oratorio chosen for illustration is Mendelssohn's "Elijah," and Mr. Carl will describe it from the choir-master's standpoint, giving the traditions and various points in interpretation necessary for both organists and vocalists, as an aid in preparation for the musical services now in vogue in the churches throughout the country. The subject is timely and important, and will without doubt prove interesting and instructive to many students now in the metropolis. The dates of the lectures are: Thursdays, January 18, at 4 p. m., Mendelssohn's "Elijah"; Kathrin Hilke, soprano; Edwin Wilson, baritone. February 1, 4 p. m., "Messiah," Handel; Adele Laeis Baldwin, contralto; February 15, 4 p. m., "Creation," Haydn; Effie Stewart, soprano. March 1, 4 p. m., "St. Paul," Mendelssohn; Rollie Borden-Low, soprano. Cards of invitation can be obtained at the music stores and at the Guilman Organ School.

MEMPHIS.

Memphis, Tenn., January 11, 1906.

Tuesday night the Savage English Opera Company opened with Puccini's "La Bohème." The audience was large and very demonstrative. The cast included Sheehan, Goff, Bennett, Parker, Richard Jones, Stephen Jungman, Mariora Serena, Claude Albright and A. D. Wood. The orchestra was ably conducted by Mr. Emanuel.

In the afternoon Elliott Schenck gave a lecture on "The Valkyrie" in Beethoven Hall.

Wednesday afternoon "Faust" was played. At night "The Valkyrie" was given to a packed house. The opera was presented with special care and reverence due to it as an important part of the great trilogy. The cast was:

Sieglinde Gertrude Rennyson
Brünnhilde Miss Albright
Sigmund William Wagener
Wotan Harrison W. Bennett
Fricka Margaret Cranford
Hunding Robert Kent Parker
Elliott Schenck Conductor

The principals in the "Faust" performance were MacLennan, Cranston, Florence Easton, Rita Newman and Thomas Richards. Emanuel conducted.

Gadski is to give a recital in Memphis Wednesday, January 17.

Mendelssohn Trio Club Concert.

At the last concert by the Mendelssohn Trio Club, in the Ballroom of the Hotel Majestic, the program included Schubert's wonderful trio, op. 100, and the Bargiel trio, op. 6. The young men played these works in a musically manner and with the unity that now characterizes their art. Charles Gilbert Spross, the pianist, and Victor Sörlin, the 'cellist of the club, united in a delightful performance of a phantasiestücke, by Verhey. Cora Remington, a young and charming soprano, enhanced the pleasures of the afternoon by her singing in an aria from "Aida" and a group of songs, one, "Jean," by Mr. Spross, the pianist, and for this occasion accompanist for Miss Remington. The other song, "Jamie, Come Home," was by Frain. The audience was large and most enthusiastic, applauding the musicians without stint and recalling them many times.

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Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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